

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2980.

SATURDAY, DECEMBER 6, 1884.

PRICE
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CHRISTMAS LECTURES.

ROYAL INSTITUTION OF GREAT BRITAIN,
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Professor TYNDALL, D.C.L. F.R.S., will deliver a COURSE OF SIX LECTURES (adapted to a Juvenile Audience) on 'THE SOURCES OF ELECTRICITY: Friction-electricity, Volta-electricity, Pro-electricity, Thermo-electricity, Magneto-electricity,' commencing on SATURDAY, December 27, 1884, at 3 o'clock; to be continued on December 30, and January 1, 3, 6, & 8, 1885. Subscription (for Non-members) to this Course, One Guinea (Children under sixteen, Half-a-Guinea); to all the Courses in the Season, Two Guineas.—Tickets may now be obtained at the Institution.

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EXCAVATIONS at EPHEBUS, on the SITE of the TEMPLE of DIANA.

The Committee are anxious to resume these Excavations as soon as possible, under the direction of Mr. J. T. Wood.
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MONDAY, December 15th, at 4 P.M., Mr. R. N. CUST will read a Paper 'On the Language of the Caucasus.'
W. S. W. VAUX, Sec. R.A.S.

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THE poems in this volume can only be described as parable-poems—parable-poems not in the sense that they are capable of being read as parables (as is said to be the case with the 'Rubá'iyát' of 'Omar Khayyám), but parable-poems in the sense that they must be read as parables, or they show no artistic *raison d'être* at all.

Now do our English poets know what it is to write a parable-poem? It is to set self-conscious philosophy singing and dancing, like the young Grétry, to the tune of a waterfall. Or rather, it is to imprison the soul of Dinah Morris in the lissome body of Esmeralda, and set the preacher strumming a gipsy's tambourine. Though in the pure parable the intellectual or ethical motive does not dominate, so absolutely as in the case of the pure fable, the form that expresses it, yet it does, nevertheless, so far govern the form as to interfere with that entire *abandon*—that emotional freedom—which seems necessary to the very existence of song. Indeed, if poetry must, like Wordsworth's ideal John Bull, "be free or die"; if she must know no law but that of her own being (as the doctrine of "L'art pour l'art" declares); if she must not even seem to know that (as the doctrine of bardic inspiration implies), but must bend to it apparently in tricky sport alone,—how can she—"the singing maid with pictures in her eyes"—mount the pulpit, read the text, and deliver the sermon?

In European literature how many parable-poems should we find where the ethical motive and the poetic form are not at deadly strife? But we discussed all this in speaking of prose parables, comparing the stories of the Prodigal Son and Kiságotamí with even such perfect parable poetry as that of Jami. We said then what we reiterate now: that to sing a real parable and make it a real song requires a genius of a very special and peculiar, if somewhat narrow order—a genius rare, delicate, ethereal, such as can, according to a certain Oriental fancy, compete with the Angels of the Water Pot in floriculture. Mr. Browning, being so fond of Oriental fancies, and being, moreover, on terms of the closest in-

timacy with a certain fancy-weaving dervish Ferishtah, must be quite familiar with the Persian story we allude to, the famous story of 'Poetry and Cabbages.' Still, we will record it here for a certain learned society.

The earth, says the wise dervish Feridun, was once without flowers, and men dreamed of nothing more beautiful than cabbages. So the Angels of the Water Pot, watering the Tuba Tree (whose fruit becomes flavoured according to the wishes of the feeder), said one to another, "The eyes of those poor cabbage-growers down there may well be horny and dim, having none of our beautiful things to gaze upon; for as to the earthly cabbage, though useful in earthly pot, it is in colour unlovely as ungrateful in perfume; and as to the stars, they are too far off to be very clearly mirrored in the eyes of folk so very intent upon cabbages." So the Angels of the Water Pot, who sit on the rainbow and brew the ambrosial rains, began fashioning flowers out of the paradisaic gems while Israfel sang to them, and the words of his song were the mottoes that adorn the bowers of heaven. So bewitching, however, were the strains of the singer (for not only has Israfel a lute for viscera, but doth he not also, according to the poet,

Breathe a stream of otto and balm,
Which through a woof of living music blown
Floats, fused, a warbling rose that makes all senses one?

—so astonishing were the notes of a singer so furnished, that the angels at their jewel work could not help tracing his coloured and perfumed words upon the petals. And this was how the Angels of the Water Pot made flowers, and this is the story of 'Poetry and Cabbages.'

But the alphabet of the angels, Feridun goes on to declare, is nothing less than the celestial character of heaven, and is consequently unreadable to all human eyes save a very few—that is to say, the eyes of those mortals who are "of the race of Israfel." To common eyes—the eyes of the ordinary human cabbage-grower—what indeed is that angelic calligraphy with which the petals of the flowers are ornamented? Nothing but a meaningless maze of beautiful veins and scents and colours.

But who are "of the race of Israfel"? Not the prosemen, certainly, as any Western critic may see who will refer to Kircher's idle nonsense about the "Alphabet of the Angels" in his 'Œdipus Egyptiacus.' Are they, then, the poets? This is indeed a solemn query. "If," says Feridun, "the mottoes that adorn the bowers of heaven have been correctly read by certain Persian poets, who shall be nameless, what are those other mottoes glowing above the caves of hell in that fiery alphabet used by the fiends?"

One kind of poet only is, it seems, of the race of Israfel—the parable-poet—the poet to whom truth comes, not in any way as reasoned conclusions, not even as golden gnomes, but comes symbolized in concrete shapes of vital beauty; the poet in whose work the poetic form is so part and parcel of the ethical lesson which vitalizes it that this ethical lesson seems not to give birth to the music and the colour of the poem, but to be itself born of the sweet marriage of these, and to be as inseparable from them

as the "morning breath" of the Sabæan rose is inalienable from the innermost petals—"the subtle odour of the rose's heart," which no mere chemistry of man, but only the morning breeze, can steal.

Our dervish is not nearly so clever as Ferishtah, but there is much truth in these fancies of his. That every true singer, whatever he may be besides—prophet or dramatist or what not—must give us all he has to give through metre and colour and other such delights and luxuries (or, as the dervish puts it, "through the breath of Israfel"), is universally admitted, but the writer of the parable-poem aspires to do more than this—he aspires not only to translate for us the mottoes on flowers already growing; he aspires, as we see, to compete with the angels as flower-makers; he aspires to plant an artificially cut gem with a motto upon it, and then make it grow and become a living flower, blooming for its own sweet sake alone. Has Mr. Browning succeeded in this most difficult kind of floriculture? This is a question which we must leave between Ferishtah and Feridun. Whether or not he has succeeded in making them grow, he certainly has not failed in inscribing his flower-gems with very emphatic mottoes. Sometimes, however, as in 'Mihrab Shah' (where in reading the angel's writing he shows an attempt to grapple with the question of the mission of pain), he becomes so intent upon the motto that he forgets the organic structure of the flower. Without pain, he opines, there would be no gratitude to God, no pity towards man. This good dervish begs the question, no doubt, but he "begs like a gentleman." When Porson, on finding that he had swallowed a bottle of shoe-oil in mistake for a bottle of wine, hiccupped, "Damn the order of things!" he damned as inconsiderately as Ferishtah blesses. To deny that whatever is is right is not, as Ferishtah assumes, to deny that whatever is is. What can really be said for an order of things in which everything can deceive—in which shoe-oil can pretend to be wine? In its relation to virtue pain is, says this confident dervish, a condition precedent. Feridun might have replied to Ferishtah: "A universe wherein Salámán can only reach to the pure bosom of Zurah through the fires of pain may exist, as you say, under inevitable conditions, but it is not, therefore, the best of all possible worlds. Why could not the prince have reached that celestial bride without those painful little passages with Absál? And perhaps the question whether suffering does really purify and ennoble the soul remains an open question after all. Whether to enter the hall of Virtue we must needs pass through the gate of Misery is, perhaps, not quite so sure a truth as you, O Ferishtah, and some of the Sufi poets have been in the habit of assuming, as you may see any night by strolling through the streets of Ispahan, and preaching of the mission of pain to certain houseless folk you will meet there."

In Persia, as in England, it seems there is no field where conventional modes of thought are more enslaving than in that of ethics. Suppose an ethical teacher were to come forward and assert, with the lofty emphasis of a prophet, that pain and misery harden the heart instead of softening

it, narrow the soul instead of widening it, intensify that selfish instinct of centrality in individual man which Christ and Buddha, Confucius and Epictetus, strove to weaken. Suppose he were to say that a fair amount of comfort and prosperity, a fair breathing time of freedom from physical and mental suffering, are necessary for the support of so frail a flower as human virtue, would he have to go far about him in quest of illustrations, whether he searched Ispahan or London? But even if this reading of the mission of pain could be established—even if it be the truth that we must pass through pain and perhaps sin to “reach the Eden of Zurah’s bosom”—is that a particularly exhilarating view of the order of things? Neither the blessings of Ferishtah nor the curses of Porson are so wise as they might be. The truth is that if the meaning and the mission of pain could really be learnt and really be taught ethics could almost be reduced to a science. There is not a religion, there is not a cosmogony, whose origin was not an attempt to expound this mystery of the mission of pain which Ferishtah settles with such placid confidence.

The lines in his poem depicting the prejudice engendered in some minds against royalty are especially vigorous and full of good sense:—

“All praise his gracious bearing.”

“All praise mine—
Or would praise did they never make approach
Except on all-fours, crawling till I bade
‘Now that with eyelids thou hast touched the earth,
Come close and have no fear, poor nothingness!’
What wonder that the lady-rose I woo
And palisade about from every wind,
Holds herself handsomely? The wilding, now,
Ruffled outside at pleasure of the blast,
That still lifts up with something of a smile
Its poor attempt at bloom”.....

“A blameless life,
Where wrong might revel with impunity—
Remember that!”

“The falcon on his fist—
Reclaimed and trained and belled and beautified
Till she believes herself the Simorgh’s mate—
She only deigns destroy the antelope,
Stoops at no carrion-crow: thou marvellous?”

This is, of course, admirable both in thought and in expression, though Ferishtah, being a Persian, should have remembered that the Simorgh is not a male bird, but a “right royal hen,” consequently any bird aspiring to be the Simorgh’s mate should be as strictly masculine in gender as though he were courting Catherine of Russia. But the truth is that this worthy dervish has the singular infirmity of forgetting every now and then his nationality and his family relations. This eccentricity of bad memory, however, is more than counterbalanced by the extraordinary courage he displays in grappling with the greatest questions that have ever occupied and disturbed the mind of man.

In ‘A Camel-Driver,’ for instance, he touches upon the mystery of crime in its relation to punishment. A merchant is robbed and murdered by his two soldier guides. One of the murderers is caught and deftly sawn in halves between two boards. The other escapes to Syria.

“Himself, indeed, confessed as much. ‘I die Justly’ (groaned he) ‘through over-greediness Which tempted me to rob: but grieve the most That he who quickened sin at slumber,—ay, Prompted and pestered me till thought grew deed,— The same is fled to Syria and is safe, Laughing at me thus left to pay for both,

My comfort is that God reserves for him

Hell’s hottest”.....”

“Idle words,” says Ferishtah in his comments.

Man acts as man must: God, as God beseems.

Noble and powerful as is the poem, there is, we confess, a certain hollow ring about such conventional resignation as this which the dervish goes on to display. To him who has truly lived in this world the inequalities of what we call justice as regards rewards and punishments are more appalling than even the inequalities of fortune as regards wealth. Without going so far as to say that in these days of low ambitions and coarse money-worship the worst men are in the best places, we might at least affirm that virtue does wisely in being its own reward, for very little other reward will it ever get in such a civilization as ours, where there is vastly more villainy outside than inside the gaols. But here is the question: When the real scoundrel snaps his fingers in Syria, what consolation is it to the dupe as the saw passes between the planks to know that

Man acts as man must: God, as God beseems?

And what edification to the spectator of the sawing is it to be told so?

If the pessimism of the present day is to be confronted and answered, it is not by such an optimism as this. The dupe pays the penalty, while the scoundrel escapes to Syria or Spain; the poor babe starves while the rich man squanders; the child suffers shame and agony for the father’s follies or misdeeds; the very foundation stones of civilization are sunk and mortised in the same great human sophism which served as foundation for all the barbaric social structures of old—the sophism of class, which robs man of his high natural birthright of individualism, and institutes the grim mockeries of convention; and, altogether, things are awry and as bad as ever,—as this meek dervish well knows. There is no need to whine about it, but “the time is out of joint,” and better, because more honest, than such optimism as we get here is the pessimism of ‘Omar Khayyám; better than such blessings as Ferishtah’s is that terrible cry of Carlyle’s—the most terrible cry that ever came from the lips of a theist—“God does nothing”; better, because more honest, than this preaching dervish is that Buddhistic thinker who exclaims, “There is none in the skies to love and watch over you, therefore love and watch over one another.” What Ferishtah and Porson both need to be told about the order of things is that it is over bad for blessing and over good for cursing.

In the brilliant parable of ‘Two Camels’ the lesson is obvious enough:—

“A neighbour owns two camels, beasts of price
And promise, destined each to go, next week,
Swiftly and surely with his merchandise
From Nishapur to Sebzavah, no truce
To tramp, but travel, spite of sands and drouth,
In days so many, lest they miss the Fair.
Each falls to meditation o’er his crib
Piled high with provender before the start.
Quoth this: ‘My soul is set on winning praise
From Goodman lord and master,—hump to hoof,
I dedicate me to his service. How?
Grass, purslane, lupines and I know not what,
Crammed in my manger? Ha, I see—I see!
No, master, spare thy money! I shall trudge
The distance and yet cost thee not a doit
Beyond my supper on this mouldy bran.’

‘Be magnified, O master, for the meal
So opportunely liberal!’ quoth that.

“What use of strength in me but to surmount
Sands and simooms, and bend beneath thy bales
No knee until I reach the glad bazaar?
Thus I do justice to thy fare: no sprig
Of toothsome chervil must I leave anchored!
Too bitterly should I reproach myself
Did I sink down in sight of Sebzavah,
Remembering how the merest mouthful more
Had heartened me to manage yet a mile!’
And so it proved: the too-abstemious brute
Midway broke down, his pack rejoiced the thieves,
His carcass fed the vultures: not so he
The wisely thankful, who, good market-drudge,
Let down his lading in the market-place,
No damage to a single pack. Which beast,
Think ye, had praise and patting and a brand
Of good-and-faithful-servant fixed on flank?
So, with thy squeamish scruple,—what imports
Fasting or feasting? Do thy day’s work, dare
Refuse no help thereto,—since help refused
Is hindrance sought and found. Win but the race—
Who shall object? He tossed three wine cups off,
And, just at starting, Lilith kissed his lips?”

The world-wisdom of the dervish’s motto here is so unmistakable that his flower is sure to find a specially honoured place in the nose-gays of a certain Western capital we could name—a great city that has always been specially energetic in exclaiming, “Win the race!—by the best means if you can, but win the race!” and is just now transforming that cry into “Get money!—honestly if you can, but get money!”

The parable of ‘The Melon-Seller’ is short, and can be quoted in full:—

Going his rounds one day in Ispahan,—
Half-way on Dervishhood, not wholly there,—
Ferishtah, as he crossed a certain bridge,
Came startled on a well-remembered face.
“Can it be? What, turned melon-seller—thou?
Clad in such sordid garb, thy seat yon step
Where dogs brush by thee and express contempt?
Methinks, thy head-gear is some scooped-out gourd!
Nay, sunk to slicing up, for readier sale,
One fruit whereof the whole scarce feeds a swine?
Wast thou the Shah’s Prime Minister, men saw
Ride on his right-hand while a trumpet blew
And Persia hailed the Favorite? Yea, twelve
years
Are past, I judge, since that transcendancy,
And thou didst speculate and art abased;
No less, twelve years since, thou didst hold in hand
Persia, couldst halve and quarter, mince its pulp
As pleased thee, and distribute—melon-like—
Portions to whoso played the parasite,
Or suck—thyself—each juicy morsel. How
Enormous thy abjection,—hell from heaven,
Made tenfold hell by contrast! Whisper me!
Dost thou curse God for granting twelve years’ bliss
Only to prove this day’s ‘the direr lot?’
Whereon the beggar raised a brow, once more
Luminous and imperial, from the rags.
“Pool, does thy folly think my foolishness
Dwells rather on the fact that God appoints
A day of woe to the unworthy one,
Than that the unworthy one, by God’s award,
Tasted joy twelve years long? Or buy a slice,
Or go to school!”

To school Ferishtah went;
And, schooling ended, passed from Ispahan
To Nishapur, that Elburz looks above
—Where they dig turquoise: there kept school
himself,

The melon-seller’s speech, his stock in trade.
Some say a certain Jew adduced the word
Out of their book, it sounds so much the same,
אֶת־הַמֵּלֶךְ נִקְבַּל מֵאֶת הָאֱלֹהִים
וְאֶת־הָרֶגֶל לֹא נִקְבַּל: But great wits jump.

Wish no word unspoken, want no look away!
What if words were but mistake, and looks—too
sudden, say!

Be unjust for once, Love! Bear it—well I may!
Do me justice always? Bid my heart—their shrine—
Render back its store of gifts, old looks and words
of thine
—Oh, so all unjust—the less deserved, the more
divine?

In 'Bean-stripe: also Apple-eating' are discussed the questions of compensation in life and of gratitude to God. The same optimistic view is taken here of things in general. Ferishtah seems to suggest in his words about the palate and the fruit that happiness and unhappiness, if not entirely affairs of temperament, are very largely so. And certainly, if anything is more wonderful in man than his capacity for making himself miserable where he ought to be happy, it is his power of making himself happy where he might be miserable—his power of harmonizing himself and his needs with surrounding conditions. Certainly the average bone-grawer of "Kent's Cavern" seems to have had just as good (or nearly as good) an appetite for bones as the average London alderman shows for calipash or calipee.

If Ferishtah has left where he found them the great and awful questions that have occupied the human mind, and especially the Eastern mind, from immemorial time, it is perhaps because these questions are as hopelessly insoluble now as they were before Ispahan was, before the first brick was laid in Babylon. If, however, these questions are not insoluble—if there is, indeed, a new thing to be said in high philosophical ethics—it can hardly in these days be said by any thinker who has been left behind by that great tide of human thought which swept over the Western world, tearing up the roots of the old cosmogony, a quarter of a century ago. The new cosmogony of the West teaches, not that whatever is right, but that whatever is is. If man's place in the universe is ever to be understood, if the mystery of pain and evil is ever to be expounded, the work will not be done by thinkers like this Persian, who lack the knowledge requisite to confront this new cosmogony, and who cling to intellectual systems which are now dead and are crying out for a decent burial. To say that Ferishtah does not give us a single argument or thought which was not probably worn to shreds in Asia before a single Aryan foot had crossed the Caucasus is simply to say that his fancies deal with ethical questions. For instance, the finest and clearest lesson in the book is that inculcated by the parable of 'The Melon-Seller.' But the lesson has been taught before, and far more beautifully, in the famous story of Lokmān's bitter melon.

Not that there is any decadence here in that intellectual strength and subtlety which the reader is accustomed to expect in the poetry of Ferishtah's creator. Here, as elsewhere, that which gives the special flavour to his work is his unequalled faculty of keeping his eye fixed firm and straight upon human life and of telling what he sees—telling it always in his own bright, lively, if too mannered and fantastic way, for it must always be remembered that, notwithstanding his love of displaying his learning and his miscellaneous knowledge of books, no man is less of a book-poet than he. The charm of Landor's poetry is, as we have said on a previous occasion, that of "subtle reminders of the great poets of old"; the charm of Mr. Browning's poetry is that it reminds us of nothing but Mr. Browning. That which gives vitality to his work is not book-lore, we say, but the lore that can be only learnt by deep and sympathetic study of man and woman—men and women. Between the outer world and the eyes of most

modern poets of a high order there floats an artistic atmosphere through which the poet must needs gaze if he gaze at all. This atmosphere, while it transfigures and ennobles human life, gives it also a certain quality which may perhaps be called a dignified remoteness. What the artistic poet gains in dignity, however, he loses in other ways. As a witness of the human drama, for instance, he loses in apparent trustworthiness and apparent authority. "The light that never was on sea or land" is apt to fall with a somewhat chilling effect upon this our real land where men and women live and love and hate and strive. Mr. Browning's muse knows no such light, gazes at the world through no atmosphere of the golden clime, but confronts life with the frank familiar eyes with which the actors in the real drama gaze at each other. This lends his work a freshness peculiar to itself, but gives it also that air of familiarity which is the proper quest of the prose delineator of human life rather than that of the poet. It is no wonder, then, that of all high-class poets he is the most entirely without dignity. There is no turn of phrase so familiar that he will shrink from it. There is no ingenuity of rhythm or rhyme that is too common and too cheap for him. It is difficult to understand the mood into which a poet of high genius and culture could have passed when he considered such rhymes as the following suited to any kind of verse save that of the cockney burlesque:—

Pray, Reader, have you eaten ortolans

Ever in Italy?

Recall how cooks there cook them: for my plan's

To—Lyre with Spit ally.

They pluck the birds,—some dozen luscious lumps,

Or more or fewer,—

Then roast them, heads by heads and rumps by rumps,

Stuck on a skewer.

Nothing is easier than such ingenuity as this if a writer will give his mind to it. What, then, could have induced Mr. Browning to begin so fine a book of poetry with such verses? Spite, however, of a few blemishes such as these, Mr. Browning's admirers will welcome this volume.

The parabolic or indirect method of poetic expression seems to be as much in favour with English poets just now as it was in Shakspeare's time till Shakspeare, setting his foot upon all allegory—shutting his eyes against all types—stayed its progress; prevented it, perhaps, from dominating the entire field of English poetry. No doubt it may be said that there are critics—very profound critics—who take a different view; critics, indeed, who, by their talk about Shakspeare's central ideas, seem to set him at the head of parable-writers. His characters, according to them, are types; his poetic utterances are symbols; his plots (though taken, to be sure, from simple continental story-tellers) are constructed upon strictly philosophical principles. But then, as we have said, the critic who can see all these subtleties has to be very profound; he has to be a German, in short. Now Nature is in some things parsimonious; it is not given to every man to be a German. To the ordinary intelligence nothing seems more clear than this, that Shakspeare's genius was entirely antagonistic to parable. This is seen by

comparing the living, breathing men and women of his dramatic world with such arid types as suffice for the world of him who stood at the opposite pole of the Elizabethan drama (with the other dramatists ranged between)—Ben Jonson. It may also be seen by noting the fact that even the sonnet (a form of poetry whose original function was to express passion allegorically) becomes in Shakspeare's hands a direct outpouring of pure emotion as free from allegorical intent as the lyrics of Sappho. The fact that in the sonnet of direct passion he was excelled by that one miracle of Drayton's, the sonnet on lovers parting, does not in any way disprove what we are affirming. Without a counteracting influence so powerful as that of Shakspeare our poetic literature would very likely have been flooded by 'Faerie Queenes' and 'Purple Islands' and dramas with types for characters. And what does all this imply? the reader may ask. Very much. It implies that Shakspeare saved the English muse from a waste of force—saved her from entering into fields where no Western muse could have ever held the first place.

In speaking of Victor Hugo's 'Sultan Mourad,' and comparing it with the Persian apologue on the same subject in 'Ardā Virāf,' we spoke of the immense difficulty the Western mind finds in achieving a kind of literary art which the Eastern mind finds so easy; we spoke of the Western tenseness, the energetic insistence on the moral, disturbing the easy flow of the story, that characterizes most of the parables in European literature, whether in verse or prose. We showed how the current of the story with the Western parable-writer moves too rapidly, and runs, moreover, between the hard and stony embankments of a canal leading, so to speak, to a stone-bound reservoir, while with parable-poets such as Jami and the Sufis generally, the story seems to run as free as a river; seems to meander between green banks shining with wild flowers; seems to go winding away at its own sweet will, till all at once it broadens into a natural lagoon, which again opens, and there, far away, lies the wide sparkle of the infinite sea. With all the love of allegorical subtlety which characterized English poetry in the seventeenth century, where shall we find anything like those perfect parables of which Eastern literature is so full—parables in which the allegorical intent seems to be shed by the story, like a natural perfume from a flower? And if the eighteenth century was occasionally more successful—if the allegories of Addison and Parnell exhibit a freedom unknown to the best work of their predecessors—it was because Oriental influences were beginning to be more strongly felt than theretofore in England. Parnell's 'Hermit' is, no doubt, the finest of all Western parables; but then we must remember that it came (through the 'Gesta Romanorum') from the East. If this is true of the parable generally, it is, as we have seen, much more true of the parable-poem.

The Lives of the Berkeleys. By John Smyth of Nibley. Vol. II. Edited by Sir John Maclean, F.S.A., for the Bristol and Gloucestershire Archaeological Society. (Gloucester, Bellows.)

LOVERS of old family history are to be congratulated on the completion of the printing of these annals of the Berkeleys. For more than two centuries and a half the original was so jealously sequestered from examination that it would almost have needed a successful siege of the castle on the Severn to get at its contents. On seeing these two handsome quartos, which are to be followed by another volume on the hundred of Berkeley and a fourth composed of charters relating to the ecclesiastical foundations of the family, Lord Fitz-Harding can hardly regret his generosity in at last surrendering the documents to the committee of the Bristol and Gloucestershire Archaeological Society who have undertaken their publication.

It is a little disappointing to find that Shakespeare's existence appears to have been unknown to Smyth. At least, not a single word is quoted from his works, though there are passages in 'Richard II.' and the first part of 'Henry IV.' in which the fourth lord, Thomas Berkeley, with whom the present volume of the 'Lives' opens, is introduced, with Berkeley Castle in the background. The career of Smyth was so far parallel with that of the dramatist that he was born in 1567, or three years after him, and lived to 1641, or twenty-five years beyond him, so that Heminge and Condell's folio had been published eighteen years at the time of John Smyth's death, and three editions of 'Richard II.' at least had been issued before its inclusion in the "first folio." Smyth's omission to cite Shakespeare is the more noticeable in that he is fond of literary embellishment, and has enlivened his pages with passages from writers both classical and English. For instance, Thomas Berkeley's presence at Agincourt (1415) is illustrated by lines from Drayton's poem on the battle. That Shakespeare once travelled over the Cotswold has been argued from the local touches about the district to be found here and there in his plays, and that he must have caught a glimpse of the feudal home of the Berkeleys may be assumed for the same reason. "There stands the castle by yon tuft of trees" so aptly describes the situation of the fortress as approached by the "high wild hills and rough uneven ways" of Gloucestershire that we can hardly believe the expression to be other than derived from having seen the place. Shakespeare's representation of the events within the walls of Berkeley at the time when young Harry Percy (Hotspur) uttered the exclamation we have quoted, as he was travelling over the Cotswold in company with his father Northumberland and Bolingbroke in their descent from Ravensburg with their forces, was founded on Holinshed, to whose account that of Walsingham is added by John Smyth. The Duke of York was already at Berkeley awaiting the arrival of the exiled Lancaster, whose gathered strength proved sufficient to overcome any reluctance the regent might have retained to desert the cause of Richard. Lord Berkeley had a few years before "royally entertained" that pleasure-loving king in his

castle hall, but, like York, he cared not to follow the fortunes of a falling monarch. Though Holinshed and Smyth also have neglected to mention the presence of Hotspur on this occasion, Shakespeare has remembered the historian to have previously stated that Northumberland and Hotspur had joined Bolingbroke in the North; but the poet, in fact, makes the latter two meet for the first time at Berkeley. On their greeting Bolingbroke thanks his "gentle Percy" for his offer of fealty, and promises to recompense him as his "fortune ripens." How clearly the poet recalled this passage in 'Richard II.' when he afterwards produced 'Henry IV.' is curiously illustrated by the citation of almost the very words he had made Percy previously use, and repetition of phrase is the rarest of all things in Shakespeare. In '1 Henry IV.' I. iii., Hotspur, who had fallen out with "this king of smiles, this Bolingbroke," whom he had helped to the throne, recalls the interview in Gloucestershire, but affects to forget the precise place where it occurred. On Northumberland suggesting that it was at Berkeley Castle, he replies:—

You say true.
Why, what a candy deal of courtesy
This fawning greyhound then did proffer me!
Look, 'when his infant fortune came to age,'
And 'gentle Harry Percy' and 'kind cousin,'
Oh, the devil take such cozeners!

Smyth's general estimate of the individual character of his lords is expressed in an epithet. Thus, besides "Thomas the Magnificent," who flourished from 1368 to 1417, we have in succession "James the Just," "William the Waste-all," "Maurice the Lawyer," "Thomas the Sheepmaster," "Henry the Harmless," and "George the Linguist." The magnificent lawsuits he left to his heirs through failure to name his successors seem to be the qualification of the first of these for the title applied to him. He had no son, and the question arose after his death whether the barony should devolve to his only daughter Elizabeth, Countess of Warwick, or to his brother's eldest son James. The dispute that ensued between the representatives of the two lines lasted from generation to generation, cost more than 100,000*l.* in money, involved several sieges of the castle with the devastation of the town of Berkeley, and culminated in 1469 in a pitched battle on Nibley Green, where Thomas Talbot, Lord Lisle, the descendant of Elizabeth the countess, was killed by an arrow from the bow of a miner of Dean Forest. The whole story is perhaps the most extraordinary in the annals of litigation, but is too complicated for abstract. James the Just (1417-63) might perhaps rather be called James the Weak, for the indignities which he suffered through his inability to anticipate or frustrate the circumventions of the enemy are some of the most curious points in the history of these family dissensions. Not only did the astute countess and her husband contrive to occupy and hold his own castle against him (for it had been granted to him by the Crown), but upon being ousted by royal warrant they bribed the warder to allow ingress to their son John Talbot, Viscount Lisle, who with his armed men forcibly seized Lord Berkeley and his four sons and carried them away to the prison of

the Grey Friars, Bristol, where they were kept immured eleven weeks and not liberated till they consented to pay the sum of 12,280*l.* to the strategists who had overreached them.

John Smyth's inclinations are towards the male lineage of the house, and he adduces many historical instances to show that baronies never devolved to females, though in the direct line, but turned aside to the collateral male heir. We need not here deal with his examples or with his conclusions, but as matter of fact the title and estates have descended through male ancestry to the present time. Another point here agitated is whether certain territorial holdings, including that of Berkeley, secured a seat in the House of Lords. Concerning this question there has been endless dispute among lawyers. Notwithstanding the odd consequences which might now arise if the claim were allowed of a peerage being inseparably attached to the possession of a definite estate, there is almost irrefutable evidence to demonstrate that baronies by tenure once existed, and that Berkeley was an example. Even Sir Harris Nicolas admits that of "the instances that afford ground for considering that the dignity of a baron was attached to territorial possessions after the reign of Edward I. the barony of Berkeley is undoubtedly the strongest."

As an example of Smyth's style we may venture upon one quotation. We may premise that though somewhat given to adulation of his historical lords, he brings each one finally to the bar of his judicial scrutiny, and in his moralizing conclusions regarding character and conduct is as epigrammatic as Sancho Panza himself. Thus from the "application and use" of the life of "William the Waste-all" we get the following deduction:—

"From the foule life of this lord may be drawn many faire instructions for his posterity: first to begin with God in our youth, That our elder years may relish him the better; The proverbe is wicked, A young saint, and an old devil; for quod nova testa capit, inveterata sapit: All vessells tast of their first seasonings; soone crookes the tree that a good cambrill will bee; Quickly pricks the tree that a good thorn will bee; Seldome doth that man end well, that began ill; hee that walketh mad a mile, seldome comes home wise; As in this lord, whose ill led life in youth grew worse in age; A man that from the font to the grave, from his swathing bonds to his winding sheet, walked alwayes byaswise."

The last word, we learn from the editor's note, means "in a sloping or slippery manner."

A book, like a woman, should not only be good, but good-looking. A better-looking volume than the present and its predecessor could hardly be desired; and it is pleasant to be able to add that the editorial work has been performed with a skill and carefulness worthy of so distinctive a contribution to English historical biography.

Travels in the East; including a Visit to Egypt and the Holy Land. By his Imperial and Royal Highness the Crown Prince Rudolph. (Bentley & Son.)

The select company of royal authors will suffer no discredit from this the latest addition to their number. Many a reader

will no doubt take up the book with the not unnatural desire to discover what manner of man is this future ruler of a great empire; but when—having been kept in good humour throughout the perusal by the choice typography and charming illustrations—he has satisfied his curiosity from an autobiographical point of view, he will also admit that, bearing in mind the hackneyed character of the regions visited, the travels are in themselves by no means devoid of pleasure and interest. We are not told who is the translator. If a German, he must be complimented on his knowledge of English; but if an Englishman, he has not succeeded in making us forget throughout that we are reading a translation—a more difficult task, however, with a book of this sort, where the sentiment and mode of expressing it have a national turn of their own, than in a graver work. The writer's style, in truth, compares favourably with that which many young Englishmen would adopt under the circumstances; but royalty, we suppose, does not in these days claim to be *supra grammaticam*; at all events, we do not find here the incapacity or morbid dread of elegant or even grammatical construction now so prevalent. Nor, what is equally pleasant, does the author—a very young man—think it shame to feel and confess his enthusiasm, whether called forth by fine scenery, by the excitement of the chase, or by the romantic or religious associations of "the East." There is thus a certain natural grace in his expression of sentiments or reflections in themselves not very original or profound.

Like many keen sportsmen, his faculty of observation is quick on all external matters, and he has various shrewd comments on the resemblances and differences, in customs and appearance, between the population of different localities, as also on the characteristic features of the landscape, noting the salient points in each case in a way which pleasantly recalls Egyptian and Syrian scenes familiar now, no doubt, to many, especially of his English readers. The traveller's path was everywhere smoothed, to a certain extent, by the courteous attentions of the Egyptian and Turkish Governments. If the ceremonious visits of pashas and governors, the donning of uniforms, and receptions of Austrian and other deputations were a certain drawback to enjoyment, we get no hint of it in the grateful and hearty way in which all obligations are acknowledged, down to the "dreadful, insipid rose-coloured drinks" proffered by the "friendly monks" at Mar Saba and elsewhere; each ordeal in turn is conscientiously and steadily faced, a ceremonial education having at least this value, that it teaches a man that his time is not his own to do as he likes with. Combined with sight-seeing on all possible occasions were the arrangements for sport. Some readers will blame the reckless boyish indifference as to wounded animals; but these, after all, were not many, and a prince who comes back from a day's shooting satisfied with a jackal or a vulture has, at any rate, not been spoilt by battues. When, too, we find an Imperial Highness plodding along under an Egyptian sun with a dead vulture on his shoulders, or cutting up and preparing with his own hands, as a decoy, the carcass of a donkey "in a most putrid condition, as the hyena likes it," we must

admit, as many other (and pleasanter) passages in the book show, that he has been practically trained to take his fair share in the rough work of the day. His account of the tropical scenery and appearance of the Jordan valley, and the doings of the party there, is interesting as dealing with a district comparatively little known.

The writer asserts, as the result of his own observations, that the wolf, jackal, and village dog breed freely together in Egypt; and even goes so far as to say that where these three races are found together in a limited area the jackal as a pure breed is wiped out. This is surely put too broadly. The question no doubt has its difficulties, the chief sufferer from the confusion being the village dog, who, as the author knows, is occasionally shot by mistake. *Apropos*, the "vampire, a bird as large as a raven," is unknown to us by that name. Having been "seen coming out of a tomb," it ought to have been a *ghoul*! The vampire *bat* is not, we think, found in Egypt.

In his account of the Nile journey the prince, instead of giving his own speculations on antiquarian matters, frequently inserts the remarks of his "friend Brugsch." This accomplished Egyptologist accompanied the party, and some of the dissertations in question are of great interest.

The illustrations, ninety-three in number, also add greatly to the value and attraction of the book. The drawing in most of them is excellent, the figures especially of men and animals being often admirable; the character, too, of the desert and of Egyptian scenery generally is, with one or two exceptions, very accurately rendered. Unfortunately, the engraving has not, as a rule, done full justice to the drawings.

Luther: an Historical Portrait. By J. Verres, D.D. (Burns & Oates.)

It is a singular characteristic of the human mind that a theological controversy may last for centuries without the least apparent slackening of party hatred or any diminishing interest on the side of the reading public. Or, what is even more remarkable, after a period of almost complete torpor, the controversy may suddenly break out again with volcanic activity. During the last few years the bitterest phases of the old Reformation contest have revived. The battle over Luther which is now waging in Germany, and which is not one merely of books and magazines, but even of the daily newspapers, can hardly be said to have sprung from the recent Luther celebration. It dates practically from the publication of Janssen's 'Geschichte des Deutschen Volkes' in 1881-2. The celebration may really be said to have been a success owing to the controversy. Faulty and partisan as Janssen's book undoubtedly is, it still marks an epoch in the progress of historical scholarship in Germany. With its mass of new material, its careful selection, its width of grasp, and its essentially popular character, it as far surpasses Von Ranke's 'History of Germany at the Time of the Reformation' as the latter book itself threw historians of the calibre of Menzel into the shade. That the ordinary account of the Reformation and Luther to be found in the works of a certain class of Protestant

theologian is purely mythical was a fact undoubtedly known to those historical students who had investigated the period at first hand; they sighed in silence over Carlyle's 'Hero-Worship' and laughed at Mr. Froude. But when in 1881 Dr. Janssen produced his crushing examination of the Luther myth, there was a tremendous uproar in Germany. Unfortunately Dr. Janssen is a bitter Catholic partisan, and while his account of the Reformation is more than sufficient to destroy its mythical aspect, he has sadly lessened the value of his book by an attempt to justify the action and history of the Catholic Church before and during the Reformation.

Some day, possibly, a history of the Reformation may be written by an impartial historian; it will paint Luther as the reverse of an apostle, but it will not defend the Papacy. Such an historian would nowadays, however, be as well abused by the two theological parties as Erasmus in the age of Luther. It would probably be necessary for some historian of the future to free such a writer from the mythical iniquities with which partisan scribblers would undoubtedly endow him. But to return to our subject. Janssen's book called at once Ebrard, Köstlin, Kawerau, and a host of minor disputants into the field; the controversy spread to the daily papers, and one section of the Berlin press stormed against the other. It reached its climax in the foundation of the "Verein für Reformationsgeschichte," which may shortly be described as a society for the suppression of Janssen and the perpetuation of the Luther myth. It is this controversy which Dr. Verres has endeavoured to transplant to English ground by the publication of his historical portrait of Luther.

Dr. Verres is, we believe, a Catholic priest whom the vexatious *Maigesetze* compelled to find a second home in England. On this account we are ready to excuse many faults of style, and even an extremely careless revision of proofs, but at the same time it renders us suspicious of the historical fairness of Dr. Verres's work. Our suspicions are confirmed by a perusal of its contents. The book is essentially partisan; it is even characterized by a comprehensive theological, if we should not say personal, hatred of Luther; but for all that it ought to be read by those who would see both sides of the "Ecclesiastes of Wittenberg." It will undoubtedly act as a check on the nonsense which was scattered broadcast even in England at the time of the quatercentenary. That Dr. Verres's book is, to a great extent, based upon Janssen and Döllinger, is perhaps inevitable; still, we should have occasionally preferred a more special acknowledgment. Thus in one instance he quotes Wimpfeling, and his foot-note gives as his authority 'De Arte Impressoria.' Now this work is still in manuscript, and we believe Janssen to be the only scholar who has as yet examined it, so that it might have been better to have stated that the citation was extracted from Janssen. Similarly chap. viii. embraces almost exactly the same range of quotations as the corresponding portion of Döllinger's third volume, and can hardly be considered as an independent piece of work. Still, in default of a translation of either Döllinger or Janssen, we can-

not deny that Dr. Verres's book may be singularly useful to English readers. It will give them information that the majority are hardly likely to discover for themselves by a perusal of the much talked about, but little read works of the Reformer.

But when we have given the work this indisputable amount of praise, we must warn the reader of a few, if it is impossible to mention all, of Dr. Verres's misstatements and omissions. In chap. i. he discusses the religious state of Germany in the fifteenth century, closely following Janssen. He lays considerable stress on the merits of the vernacular religious books. In this he is undoubtedly right; they teem with the purest devotional spirit, which the Protestant often imagines is only to be found in the 'De Imitatione'; but when the author says that "to give these books into the hands of the people in our days nothing more would be required than to alter the spelling," when he states that superstition is always mercilessly attacked in them, we are compelled to think that he has only read such parts of these books as are quoted by Hasak. We wonder if it would surprise him to be told that many of these vernacular books are extremely useful in the investigation of mediæval folklore, they throw, without intention, such immense light on phases of mediæval superstition! When again he states, in italics, that these books contain "the invariable Catholic doctrine" as to indulgence, we can only smile and think, if he had read a little further, he would have found in them extreme divergency of doctrine, reflecting the various schools of writers which held such opposed views on this subject in the fifteenth century. Or, again, what shall we say of the following statement?—

"There existed of the whole of the Bible before Luther's time fifteen complete versions in High German, besides five others in German dialects. We find that many of these versions went through a great number of editions, that, for instance, Amorbach at Basel printed the Bible nine times within ten years, Koburger in Nürnberg fifteen times before the end of the fifteenth century."

If this is English, it means that there were fifteen distinct versions of the High German translation, and that some of these appeared in numerous editions. Now all the fifteen High German Bibles are practically *one* version, and there were *only* fifteen editions altogether, so that Dr. Verres's statement is either complete nonsense or else a downright misstatement. An historian who is venturing on such dangerous ground as our author should be singularly careful to avoid errors of this kind.

The method in which the Humanists are treated is peculiarly unfortunate. Erasmus is dismissed as a cynical mocker and an enemy of religion; there is no attempt made to value his services to the study of theology. Characteristically enough, too, Dr. Verres omits to mention that the 'De Libero Arbitrio' was written at the instigation of Erasmus's Roman friends. The writings of Conrad Muth—a man who stands, like Erasmus, head and shoulders above his time—are dismissed as abounding "with the most horrid blasphemies and obscenities"; while as to Ulrich von Hutten, he was a mere debauchee who exercised a "fatal influence on the destinies of Germany."

Hutten is no more to be dragged from his pedestal in the German Pantheon by stating that he died of a "shameful disease" than Byron's reputation as a poet can be destroyed by dragging his immoralities before the public gaze. As to this "shameful disease," we are singularly ignorant of its exact nature in mediæval times, and Dr. Verres omits to mention that the Cardinal Archbishop of Mainz did not disdain to accept the dedication of a book on the subject written by the sufferer. If matters of this kind are to be emphasized, the public must be taught to see both sides of history, and it may be as well to mention a rare set of woodcuts on the miracles of Our Lady of Zell, among which is included the cure of a priest suffering from this very disease. Obviously it had not the same moral stigma in those days as in our own time, or such a sample of miracle would hardly have been brought forward by the ecclesiastics of Zell. Surely it is high time that such one-sided statements or misstatements were rejected by writers of Dr. Verres's standing. Equally unfortunate is the chapter on Luther and Tetzel, not because Dr. Verres is not perfectly right in his rejection of the old Tetzel myth, but because he is absolutely ignorant of the controversies on the subject of indulgence during the fifteenth century. To state that the Catholic Church has always held that "an indulgence is a remission, granted by the Church, of the temporal punishment which often remains due to sin after its guilt has been forgiven," and that "it cannot be gained without sincere repentance," is to show that the author is unacquainted with pre-Tridentine theology, with St. Thomas, Paltz, and Prierias. This is remarkably exemplified in his treatment of a saying attributed to Tetzel. We read:—

"Tetzel is represented as the embodiment of monkish ignorance, greediness, fanaticism, and immorality. He is credited with the saying that 'as soon as the money is dropped into the box the soul jumps out of purgatory.'.....How some 'historians' have treated Tetzel is shown by the words of Hofmann, who in 1844 thoughtlessly copied Vogel and Hecht, giving, however, many of their *on dits* as facts. He remarks that the word [sic] attributed to Tetzel, 'Sobald der Groschen, &c,' though many differ about it, is nevertheless the most appropriate to represent the spirit of the age. In other words, he wishes to represent that spirit in a certain light, and in order to prove his assertion he makes use of the assertion as proved."

So Dr. Verres, but very unfortunately. We are not prepared to say whether Tetzel did or did not make use of the expression, but to say that the idea was a mere invention of the Protestants, and never held by Catholic theologians, is absurd; for Sylvester Prierias declares, in his 'Dialogus' against Luther's 'Theses,' that the preacher who teaches this doctrine teaches pure Catholic verity:—"Predicator, animam, quæ in purgatorio detinetur, astruens, evolare in eo instanti, in quo plena factum est illud, gratia ejus plena venia datur, puta dejectus est aureus in pelvim, non hominem sed meram et Catholicam veritatem prædicat." We have cited enough to show that Dr. Verres is not an entirely trustworthy historian, and yet it would be well if the public at large would read his book, for there is room for a little Catholic protestation.

NOVELS OF THE WEEK.

- Miss Brown: a Novel.* By Vernon Lee. 3 vols. (Blackwood & Sons.)
Cyclamen. By Mrs. Randolph. 3 vols. (Hurst & Blackett.)
By Mead and Stream. By Charles Gibbon. 3 vols. (Chatto & Windus.)
Jack's Courtship. By W. Clark Russell. 3 vols. (Sampson Low & Co.)
On the Fo'Esle Head. By the same author. (Chatto & Windus.)
An American Politician. By F. Marion Crawford. 2 vols. (Chapman & Hall.)
Between the Acts. By C. H. D. Stocker. 3 vols. (Bentley & Son.)
Contrast. By Lady ——. 3 vols. (Remington & Co.)

THE readers of Vernon Lee's former books will be quite prepared for the ability shown in 'Miss Brown,' but they will hardly have expected her to write such a good novel. The first half of the book is of quite uncommon excellence: the character of Miss Brown is well conceived, her gradual development under the force of circumstances is painted with much care and real insight into character, and the descriptions of Italy are vivid in the extreme. In the second half there is a perceptible falling off. The story drags somewhat. A disagreeable and unnatural character, Madame Elaguine, makes her appearance, and spoils to a considerable extent the reader's pleasure; and though Vernon Lee avoids the mistake of killing her hero, which a weaker writer would have made, her solution of the difficulty she has created is not happy. To sacrifice Miss Brown to such a wretched creature as Walter Hamlin turns out to be is an offence against the laws of dramatic propriety that the reader resents. Walter Hamlin himself is well portrayed, but it is a mistake to attribute wide popularity to his poetry. There is ever trouble in store for a novelist who creates a poet. If he gives specimens of the poetry, they almost always—those in 'Alton Locke' are the one exception—ruin his hero's repute, for they prove his incompetence for his post; if none be forthcoming, it is difficult to make readers believe in his claims to the title. We quite admit the wide difference that often exists between an author's life and works; still we believe a man capable of poetry that had influence outside a small circle of friends would have been made of better stuff than Walter Hamlin. Richard Brown, by the way, who is intended to be his foil, is a mere lay figure, and one of the weak points of the book. The satire on æsthetic society in London is clever, and there are plenty of amusing touches, such as the horror felt by Hamlin's little clique at the idea that two Royal Academicians should propose to paint Miss Brown's portrait; but Mrs. Melton Perry is the most lively piece of satire in the volumes. Her household is cleverly described. Vernon Lee is curiously ignorant of the history of the Pre-Raphaelite Brotherhood and of its purposes and aims, and makes such extremely odd mistakes about it that before she publishes a second edition she should get some of her friends to enlighten her. Her style is better than we expected, but would be much improved by revision.

Mrs. Randolph's last addition to her floral series is a modern love story of

ordinary life. The character of Cyclamen, the daughter of a country doctor, who is adopted and educated with their own children by a certain Lord and Lady Lartington, is pleasing and natural, but not impressive. There is not much to criticize and little to admire in this purely conventional work. Cholmondeley Brown, Cyclas's missionary brother, has perhaps more individuality than most of the male characters; and the plebeian sisters, Corisande and Hyacinth, are better than the other representatives of feminine nature, who, however, are more lifelike than the men.

'By Mead and Stream' is a pleasant book, like its title. The love of single-hearted Madge Heathcote is of a stancher type than that of her friend Philip Hadleigh, but they are an honest pair, and come in an edifying way through the troubles caused by the eccentricities of their seniors and the sudden overthrow of Philip's mental balance by the possession of wealth. The charm of the book lies in its rusticity, the portraits of the yeoman farmer Madge's uncle and his Quaker-like wife (she is not a Quaker, and to some tastes is none the worse for that) gentle Aunt Hussy being clearly drawn, as are the minor characters of Willowmere, down to old Joe Mogridge, the village patriarch, whose sentiments upon harvest thanksgiving are so naïve:—

"'Parson's got it turned into a reg'lar holiday, and there's been mighty fine goings-on a-deckin' the old place up. Meetings morn and even, and a deal more courtin' nor prayin', is what I says. Hows'ever, it's to be a rare thanksgiving time this 'un, and the best of it is there's some'at to be thankful for.'"

The plot, though original, drags a little and is somewhat farfetched, but this is not the story to read for the plot. It is the light touches of description and the propriety of the dialogue, setting the rural interlocutors vividly before us, that make it readable. The episode of Pansy Culver's love affair is very lifelike, and her old Scotch father, of course, is true to life. There are a vast number of other personages—fraudulent speculators, itinerant conjurers, returned colonists, and so forth, even the commonplace detective of fiction; but the reader in remembering this story will recur to the meads and streams of Ringsford and its neighbourhood and the peaceful contrast of the quiet country rather than to these bustling specimens of ordinary life.

With regard to Mr. Clark Russell's books one feels inclined to repeat La Bruyère's famous "Tout est dit." It is no slight praise. So long as he keeps at sea his descriptions still hold one's interest, and his vigour shows no signs of having spent itself. On shore the lively vulgarity of the characters he chooses to depict is tiresome. In 'Jack's Courtship' he stays on shore too long—through a whole volume, which might well have been compressed into two chapters. It may be hoped that he is doing a good work by calling attention to the unnecessary hardships and even cruelties of a sailor's life. No sailor, according to him, would go to sea a second time if he could help it, and if his stories of foul provisions and unseaworthy ships are drawn from experience it is easy to believe that he is right.

In one of the stories called 'On the Fo'k'sle Head,' Mr. Clark Russell discusses

the wrongs and troubles of sailors from their own point of view, and very sensibly does he put matters. He is not in favour of any sort of protection, such as was given by the Navigation Laws, but he is no friend of the shipowners or of stevedores. In this place, however, his artistic qualities are the first question, and it can be said of these short stories, as of his longer works, that they are wonderfully vivacious, interesting, and even amusing. The volume is a companion to his 'Round the Galley Fire'; and though he asks his readers to join him "on that favourite haunt of seamen when yarns and songs and tobacco-pipes are going in clear warm weather during a dog-watch—the 'Fo'k'sle Head,'" the scene where a good many of the stories are told is on shore—an inn parlour where a number of old sailors sit with grog and pipes and relate their experiences to each other, the asylum for merchant seamen's orphans at Snaresbrook, the Kentish coast, Cullercoats, and other places; but the stories are of the sea, and are not open to the objection raised to the first volume of 'Jack's Courtship.' As to the title, surely "Fo'k'sle" ought to be spelt *Fo'c'sle*; there is no excuse for the *k*.

Mr. Crawford's last experiment is a failure. He has been quite unable to mix love and politics. His politician is a politician only outside the story, and in that one point the story is doubtless a good representation of American life. The little world of Boston is tolerably familiar to English readers by this time. It is known that Bostonians are all cousins; that they are a little old-fashioned perhaps, but too refined for New York society; that the University of Cambridge is near and dear to them; and that they live in an atmosphere of intellectual culture. All this appears from Mr. Crawford's pages, though it is put in a much less lively way than it has been put by other American novelists. The politician who is the hero of the story seems to be described with genuine admiration; but he chiefly serves as a means for the display of what Mr. Crawford imagines to be powerful oratory and what is no doubt statesmanship far above the ordinary level of American political ideas. But really Mr. Crawford in his exhibitions of speech-making is very like the young ladies who introduce sermons into their novels; and it is astonishing that a writer who has shown such considerable gifts should have rushed into the elementary mistake of allowing his readers to test the truth of his assertions about the eloquence of his hero. Possibly it is a sort of triumph for America that an English girl of the upper classes, who before she arrived at Boston thought only of hunting and shooting, should fall in love with a politician who regarded her with indifference, and this even in the presence of a charming young cousin to whom she was engaged and who had taken the trouble to follow her to Boston.

Miss Stocker's novel is very good indeed, and it is quite above the average of the year's yield of fiction. Its merit does not lie in the plot, which is by no means original. We have had many heroes of good birth and worldly prospects, the victims of early marriages in foreign lands, whose wives pass away into temporary oblivion, and turn up at inconvenient moments. We have seen these heroes falling in love with unsophisticated

maidens, and causing, more or less unwillingly, an infinity of sorrow to themselves and other people. The author of 'Between the Acts' has worked on some such lines as these, but only for the framework of her story, which depends for its interest and value on something very different. The infatuation and the punishment of Lewis Romilly have been described, with different names and incidents, by many writers of romance; and if a novel were to be judged like a new piece of music, this borrowing of an old motive would be a more serious blemish. But the really good work which makes itself conspicuous and delightful throughout Miss Stocker's three volumes is the lifelike portraiture of the Worsley family. English children of the "happy family" order have rarely been drawn with more geniality and truth.

Before he opens the book the reader is made to feel by a startling binding in bands of black and scarlet that 'Contrast' will not belie its name, and he is not allowed to forget this when he is once on his way. But though the contrast between the fortunate and unfortunate wives is pointed enough, yet there was no reason for running the two narratives into one to attain that end. They are in reality independent of each other, and only hooked together at intervals by the most artificial links. Our attention is distracted by first a series of chapters devoted to the Colonel's daughter and then another to the Quakeress at Dresden, and we long for them to be separated in fact as they are in spirit. The characters are principally taken from the London society of the day as it exists in novels, and there is an intolerable deal of invective against "fashion" and "the world" to a very small quantity of incident. The Dresdeners do not drink out of "schoppes"; and it was not wise to furbish up the very old joke about the Colosseum.

CHRISTMAS BOOKS.

- Kéranan the Inflexible.* By Jules Verne. (Sampson Low & Co.)
Charmouth Grange: a Tale of the Seventeenth Century. By J. Percy Groves. (Same publishers.)
Golden Horseshoes. By Elizabeth Harcourt Mitchell. (Masters & Co.)
The Silver Cañon. By G. Manville Fenn. (Sampson Low & Co.)
Norman and Elsie. By Emily Brodie. (Shaw & Co.)
On the Wings of the Wind. By Henry Frith. (Routledge & Sons.)
Mother Bunch. By Stella Austin. (Masters & Co.)
The Little Old Portrait. By Mrs. Molesworth. (Society for Promoting Christian Knowledge.)
Three Sixteenth Century Sketches. By Sarah Brooke. (Same publishers.)
A Turbulent Town; or, the Story of the Ardeveldts. By Edward N. Hoare, M.A. (Same publishers.)
The Prisoner's Daughter: a Story of 1758. By Esme Stuart. (Same publishers.)
Not in Vain. By Mary E. Palgrave. (Same publishers.)
Miles Lambert's Three Chances. By the same author. (Same publishers.)
A Vampire, and other Stories. By A. L. G. (Same publishers.)

JULES VERNE's works are already numbered by the score, and there seems to be no good reason why they should not eventually be numbered by the hundred, just as there is no apparent reason

why each volume should not be twice or thrice as long as it is. 'Kéraban the Inflexible,' of which the publishers have seen fit to produce a single incomplete volume, is thick enough as it stands and very full of incident; but it might have been one-sixth of the size, or six times as big, without much affecting the proportions of the narrative. Kéraban is a tobacco merchant of Constantinople, who, having invited a Dutch friend to dinner at Scutari, is confronted by a demand for a new tax imposed on all caïques crossing the Bosphorus. This he refuses to pay, and, unalterably determined on going to dine at Scutari, carries off his friend in a post-chaise all the way round the Black Sea. That is the thread. The substance consists in the geography and physical features of the Euxine shores (illustrated by a map), a chapter on Dutch tulips and another on Turkish tobacco, with miscellaneous information thrown in. For the rest, we have Jules Verne in his most vivacious mood, not much marred in the translation, and an unusual number of very lively illustrations.

'Charmouth Grange' is a story of Royalists and Roundheads adapted for uncritical boys. It is at least as good as many tales of the same period, and the bulk of its contents may be divined beforehand. But the majority of those who read it will not have read a similar story already, and for these it is not ill planned or written.

Mrs. Mitchell tells "a tale of chivalry for young and old," and she introduces the more improbable parts of her story by saying to her readers: "If you go to the Welsh border you will find many traditions of murderous raids, sudden incursions, massacres, and revengeful proceedings." This odd sentence prepares one for all kinds of horrors; but fortunately the anticipation is not fulfilled, and the story is as simple and straightforward as any one could wish. Even the chivalry is not very exciting, and 'Golden Horseshoes' would scarcely extort the praises of boys who have been accustomed to tales of adventure and daring.

Mr. Manville Fenn's "tale of the Western plains" deals with a company of prospectors for gold and silver, with their hairbreadth escapes from Indians and bears, with their discovery of the latter precious metal in miraculous abundance, and their development of the cañon into a thriving "city." Some part of this story goes over well-worn ground, but much of it is fresh and attractive, so that the book as a whole is certain of a welcome from juvenile readers. Mr. Fenn's style is loose and easy; he does not struggle for wordy effects, but, on the other hand, he carefully eschews the vulgarities of thought and expression which make some books for boys objectionable.

Both boys and girls will appreciate as pretty and simple a story as we have read for some time. The tone of 'Norman and Elsie' is excellent, and we can safely commend it.

Mr. Frith's is an excellent and well-told narrative. In his preface he assures his readers that all the incredible anecdotes of hairbreadth escapes have actually occurred to different persons. When they are supposed to have occurred to one boy in the course of a few months, they form a story of thrilling interest, in which useful knowledge as to railways is incidentally imparted. No boy will lay down Mr. Frith's volume before finishing it, and many will read it more than once. The book was, we believe, written some years ago.

Very little girls will enjoy Stella Austin's pages. The author is capable of composing a better book.

In 'The Little Old Portrait' we have Mrs. Molesworth at her best, and to say this is to say no small thing. The only fault that we had to find with Mrs. Molesworth (before her late excursion into fairyland) was that her pitiful descriptions of the mental agony of her misunderstood children were not wholesome food for children, though they might be needful physic for

those who are grown up. But Edmée de Valmont—the original of the little old portrait—her petted cousin Edmond, and her faithful friend Pierre Germain suffer from no fancied ills and self-conscious tormentings—the evils that oppress them are real and awful; for these children lived in the terrible times of the French Revolution. There is a ghastly glimpse of Paris, mad in her avenging fury; but mostly the scene is laid in the quiet village of Valmont, away in Touraine. Even there comes the shadow of the Terror, though the De Valmonts are just and kind, and oppression is not known on their lands. But round about Valmont the nobles are not free from the general reproach, and the general fate meets them. The château of Sarinet, Edmond's inheritance, is burnt to the ground, and little wonder, for the Sarinets have been a proud race, and cruel in their oppression. There is a sickening tale of the harnessing of peasant lads and driving them like beasts of burden, even unto death. 'The Little Old Portrait' is sad, but it is not without its bright touches, and, take it all in all, it is a beautiful story.

Miss Brooke's 'Three Sixteenth Century Sketches,' being the lives of William the Silent, Coligny, and the Regent Murray, are written in a clear and interesting fashion, and may be recommended as an historical reader for schools.

Those who know the Rev. E. N. Hoare's story of the brave men of Eyam will welcome his 'Turbulent Town,' a stirring tale of Ghent in the time of the Artevelde.

Another interesting historical story is Esmé Stuart's 'Prisoner's Daughter.' The prisoner was the Marquis de Mirehaut, confined in the King's House at Winchester in the time of the Seven Years' War, and his daughter Jacquette, among other adventures, is a spectator of the ridiculous battle of St. Cas.

Miss Palgrave's 'Not in Vain' is the story of a Norfolk lad, Gervas Hope, to whom comes a "longing to do something great—a burning desire to give oneself up to one grand enterprise." This great enterprise was the invention of a worsted spinner: the cruel and absorbing work almost eats out his heart and his life. The story of the victim of the lust of invention is an old story. But the setting of 'Not in Vain' is very attractive; it is Norfolk at the end of the last century, with its quaint Dutch face. There is a pretty description of the now obsolete "Dutch Sunday."

In 'Miles Lambert's Three Chances' Miss Palgrave again takes us back into the past. It was eighty years ago that Miles Lambert drew, down in Dorsetshire, and dreamed of fame, and the dream was fulfilled. Miss Palgrave tells the tale nicely.

'A Vampire, and other Stories,' is not a collection of ghostly tales, as its title would lead one to imagine, but a little volume of natural history fables, the most fascinating of which is the last, the 'Castle in the Air,' founded on an anecdote in Bishop Stanley's 'History of Birds.'

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Cambridge Bible for Schools: Hosea, with Notes, &c., by Rev. T. K. Cheyne, 12mo. 3/6 cl.
Clerical Library: Vol. 4, Expository Sermons and Outlines on the Old Testament, cr. 8vo. 6/6 cl.
Figgis's (Rev. J. B.) Emmanuel, Leaves from the Life and Notes on the Work of Jesus Christ, cr. 8vo. 3/6 cl.
Mackay's (A. B.) The Conquest of Canaan, cr. 8vo. 7/6 cl.
MacLeod's (Rev. D.) The Sunday Home Service, 8vo. 7/6 cl.
Moore's (D.) Meditations for Advent, cr. 8vo. 3/6 cl.
Taylor's (J.) Holy Living, with Introduction by F. W. Farrar, 32mo. 2/6 cl.
Trench's (H. C.) Brief Thoughts and Meditations on some Passages in Holy Scripture, cr. 8vo. 3/6 cl.
Ward's (W.) The Wish to Believe, 12mo. 5/6 cl.
Whitton's (J. M.) Beyond the Shadow, or the Resurrection of Life, cr. 8vo. 3/6 cl.

Fine Art.

- Duval's (M.) Artistic Anatomy, trans. by F. C. Fenton, 5/6 cl.
Poetry and the Drama.
Buchanan's (R.) Poetical Works, complete, cr. 8vo. 7/6 cl.
Dante's Divine Comedy, translated Verse for Verse into Terza Rima by J. I. Minchin, 8vo. 15/6 cl.
Field's (M.) Callirrhoe, Fair Rosamund, 12mo. 6/6 parchment.
Gray's (T.) Works in Prose and Verse, edited by E. Gosse, 4 vols. 12mo. 20/6 cl.

- Hawkins's (F.) Annals of the French Stage, 2 vols. 8vo. 28/6.
Holmes's (O. W.) Illustrated Poetical Works, with Illustrations by G. R. Barse and others, roy. 8vo. 16/6 cl.
Langford's (J. A.) Child Life as Learned from Children, 4/6 cl.
Love Letters, by a Violinist, 16mo. 7/6 parchment.
Tennyson's (Alfred Lord) Becket, cr. 8vo. 6/6 cl.

History and Biography.

- England's Training, an Historical Sketch, by the Author of 'Essays on the Church,' cr. 8vo. 3/6 cl.
Foster's (J.) The Royal Lineage of our Noble and Gentle Families, Library Edition, 4to. 63/6 cl.
Gallenga's (A.) Episodes of my Second Life, 2 vols. 8vo. 28/6.
Little Arthur's History of France, 12mo. 2/6 cl.
Probyn's (J. W.) Italy, from the Fall of Napoleon I. to the Death of Victor Emmanuel, 8vo. 7/6 cl.
Seabury's (S.) Life of, by E. C. Beardsley, cr. 8vo. 6/6 cl.
Yonge's (C. M.) History of Christian Names, cr. 8vo. 7/6 cl.

Geography and Travel.

- Campbell's (Rev. J. R.) Through Egypt, Palestine, and Syria, cr. 8vo. 4/6 cl.
Lomas's (J.) Sketches in Spain from Nature, Art, and Life, cr. 8vo. 10/6 cl.
Mexicans at Home in the Interior, by a Resident, cr. 8vo. 7/6 cl.

Philology.

- Fasnacht's (G. E.) Teacher's Companion to Macmillan's Progressive French Course, Second Year, 12mo. 3/6 cl.
Newman's (F. W.) Rebellius Crusoe; Robinson Crusoe in Latin, 8vo. 5/6 cl.
Schnurmann's (J. N.) The Russian Manual, 12mo. 6/6 roan.

Science.

- Bowker's (J.) Birds of the Bible, roy. 16mo. 2/6 cl.
Gow's (J.) A Short History of Greek Mathematics, 8vo. 10/6.
Health Lectures for the People delivered in Manchester, 6th and 7th Series, in 1 vol. cr. 8vo. 2/6 cl.
Silverthorne's (A.) London and Provincial Water Supplies, roy. 8vo. 7/6 cl.
Thomson's (Sir W.) Mathematical and Physical Papers, Vol. 2, 8vo. 15/6 cl.
Watt's (A.) The Art of Leather Manufacture, cr. 8vo. 12/6 cl.

General Literature.

- Anatomy of Tobacco, or Smoking Methodized, by Leolinus Siluriensis, cr. 8vo. 3/6 cl.
Arthur's (F.) The Coparceners, being the Adventures of Two Heiresses, cr. 8vo. 10/6 cl.
Bry's (Mrs. R.) The Family Feats, cr. 8vo. 2/6 cl.
Dunning's (Mrs. A. R.) Hampered, a Tale of American Family Life, cr. 8vo. 2/6 cl.
Clemens's (S. L.) Adventures of Huckleberry Finn, 7/6 cl.
Colwell's (Rev. J.) Good News for Children, 12mo. 2/6 cl.
Davies's (N. E.) Aids to Long Life, cr. 8vo. 2/6 s/wd.
Dictionaries of the Universities of Oxford and Cambridge, edited by C. Dickens, 1 vol. 18mo. 2/6 cl.
Eggleston's (E.) Queer Stories for Boys and Girls, cr. 8vo. 4/6.
Griffith's (A.) East and Loose, a Novel, cr. 8vo. 3/6 s/wd.
Gurney's (A.) A Christmas Pageant, cr. 8vo. 5/6 cl.
Harrison's (Mrs. B.) The Old-Fashioned Fairy Book, 18mo. 6/6.
Hood's (E. P.) The World of Proverb and Parable, roy. 8vo. 12/6.
Hunt's (Mrs. A. W.) Our Grandmothers' Gowns, illustrated by G. R. Halkett, cr. 8vo. 7/6 cl.
Hunt's (W.) The Dream to Come, 8vo. 10/6 cl.
Jones's (B. C.) Allegories, Discourses, and Dissertations from Fact and Fiction, First Series, 8vo. 12/6 cl.
Langdon's (Rev. S.) Punchi Nona, a Story of Female Education, &c., in Ceylon, 12mo. 2/6 cl.
Leslie's (E.) Dearer than Life, roy. 16mo. 3/6 cl.
Lowndes's (C. S.) Only Girls, 12mo. 2/6 cl.
Marshall's (E.) In the East Country with Sir T. Browne, Knt., cr. 8vo. 5/6 cl.
Mayhew's (A.) Paved with Gold, 12mo. 2/6 bds.
O'Byrne's (M. L.) The Baron of Belgard, cr. 8vo. 2/6 bds.
O'Connell's (A.) Loyal, Brave, and True, 3 vols. cr. 8vo. 31/6.
Oliver's (P.) Charley Kingstone's Aunt, cr. 8vo. 6/6 cl.
Rhodes's (A.) Monsieur at Home, cr. 8vo. 2/6 s/wd.
Smith's (J. W. G.) The Log of the Norseman, cr. 8vo. 5/6 cl.
Stuart's (E.) Miss Fenwick's Failures, cr. 8vo. 2/6 cl.
Swift (J.), Selections from the Prose Writings of, with Preface, &c., by S. Lane Poole, 12mo. 6/6 parchment.
Trench's (F. C.) Cavalry in Modern War, 12mo. 6/6 cl. (Military Handbooks.)
Ward's (Mrs. H.) Miss Bretherton, cr. 8vo. 6/6 cl.
Waters's (W. G.) The Cardies, 3 vols. cr. 8vo. 31/6 cl.
Wearing of the Green, by Basil, 3 vols. cr. 8vo. 31/6 cl.
Winchester's (M. E.) A City Violet, cr. 8vo. 5/6 cl.
Wood's (R.) Winnie's Secret, cr. 8vo. 2/6 cl.
Wylie's (A.) Labour, Leisure, and Luxury, cr. 8vo. 6/6 cl.
Yonge's (C. M.) Stray Pearls, cheap edition, cr. 8vo. 6/6 cl.
Young Ladies' Treasure Book, roy. 8vo. 7/6 cl.

FOREIGN.

Fine Art.

- Molinier (M. E.): Dictionnaire des Émailliers, 5fr.

History and Biography.

- Bühning (J.): Venedig, Gustav Adolf, u. Rohan, 10m.
Politische Correspondenz Friedrich's d. Grossen, Vol. 12, 14m.
Saint-Armand (I. de): Les Dernières Années de l'Impératrice Joséphine, 3fr. 50.
Speldel (L.) und Wittmann (H.): Bilder aus der Schillerzeit, 8m.
Wiermann (H.): Fürst Bismarck, Siebzig Jahre, 1815-1885, 8m.
Philology.
Dissertationes Philologicae Halenses, Vol. 6, Pars 1, 6m.
Germanistische Abhandlungen, hrsg. v. K. Weinhold, Vol. 3, 9m.
Martin (E.): Le Roman de Renart, Vol. 2, 8m.
Sammlung der Griechischen Dialekt-Inschriften, hrsg. v. H. Collitz, Part 4, 4m. 50.
Science.
Annuaire du Bureau des Longitudes pour 1885, 1fr. 50.
Granfeld (A. E.): Die Mehrfach-Telegraphie auf einem Drahte, 3m.
Winkler (C.): Lehrbuch der Technischen Gasanalyse, 6m.

THE METAPHYSICS OF FLATLAND.

Flatland, the State Prison, Nov. 28, 1884.

I WRITE from a world that has been truly and literally described as "weary, stale, flat, and unprofitable,"—from the land of Two Dimensions, some of the characteristics of which I have recently endeavoured to describe in a little treatise entitled 'Flatland.'

Into the dimness of my dull existence in this region there has penetrated a notice of my work which appeared in a recent number of the *Athenæum*, and which raises a neat question—shall I say metaphysical or psychological?—which may possibly interest your readers.

Your not unfriendly, but, as I venture to think, too hasty critic, while complimenting me on the "ingenuity" of my simple description of my native land, and while admitting that the incidents recorded in my history, though "funny," are nevertheless "strictly according to facts," has, nevertheless, cast an implied censure on my intelligence, and on that of my countrymen, by declaring that, though we think we are of Two Dimensions, we are really of Three, and ought to know it. The narrative is spoilt, he says, "for mathematical minds," because any *visible* line must really have thickness as well as length; and therefore all our so-called plane figures, besides having length and breadth, must really have some degree of thickness, or height—in other words a Third Dimension; and of this, he implies, we ought not to be ignorant.

I admit your critic's facts, but I deny his conclusions. It is true, no doubt, that we really have a Third Dimension, just as it is also true that you have a Fourth. But just as you are not aware that you belong to the Fourth Dimension, so neither are we aware, nor can we be made logically aware, that we belong to the Third.

A moment's reflection will make this obvious. Dimension implies measurement. Now, our lines are so thin that they cannot be measured. Measurement implies degrees, the more and the less; but all our lines are equally and infinitesimally thin, or thick, whichever you please to call it; so that we in Flatland can neither measure their thinness, nor even take cognizance of it. Where you speak of a line as being long and thick (or thin), we speak of it as being long and bright; "thickness" (or "thinness") never enters our heads, and we do not know what you mean by it. I knew what it meant once, during the few hours I spent in Spaceland; but I cannot realize it now. I take it on trust; but I cannot now make a mental image of it even to myself, much less to my countrymen.

Does this puzzle you? Then put yourself in my place. Suppose a being of the Fourth Dimension, condescending to visit you, were to address you thus: "You creatures of Three Dimensions see a plane (which is of Two Dimensions) and you infer a solid (which is of Three); but in reality what you call a plane has another Dimension of a kind not known to you"; what would you reply? Would you not call for a policeman to see your visitor safely locked up in some asylum?

Well, precisely this has been my reception when I have attempted to demonstrate the facts insisted on by your critic. Only yesterday, when the Chief Circle (in other words the Chief Priest) paid his annual visit to my prison, I endeavoured to prove to him that the Figures which we saw around us had a Third non-recognized Dimension, being not only long and broad, but also what you in Spaceland call "high." What was his reply? Simply this: "Dimension implies measurement. You say I am 'high'; measure my 'high-ness,' and I will believe you." I was crushed, and he left the room in triumph.

Sir, I am a humble Square, and I do not deny the superiority of your critic, who is doubtless a Cube; I impugn neither the exactness of his mathematics nor the regularity of his prophecies; in the language of Spaceland, I am ready to admit that he is "a regular Cube and no mis-

take." But I respectfully submit that his knowledge of human nature is not equal to his knowledge of mathematics. He has forgotten that we are all alike—Points, Lines, Squares, Cubes, Extra-Cubes, whether of no Dimensions or of many Dimensions—liable to the prejudices of our several Dimensions, brothers in error; as one of your own poets also has said, "One touch of nature makes the world akin," meaning thereby not one world only, but all worlds, and not excepting the favoured world of Three Dimensions. And I must say I take it ill that I should be, however gently, censured for appearing to be ignorant of a truth which I firmly apprehend by faith, and which I daily endeavour to inculcate upon others. A SQUARE.

** If we understand the Square rightly, all that is wanting to make the Flatlanders realize a third dimension, and to settle circularism once for all, is a delicate micrometer. For he seems to admit that the edges of himself and his countrymen really are extended surfaces—as, indeed, appears from the fact which he elsewhere mentions, that they were capable of receiving colour. He is not, therefore, in the same position with regard to the third dimension as we of this world with regard to a fourth. The truth is, it may be suspected that our Square, having once in some measure grasped the conception of three-dimensional space, cannot now wholly divest himself of it. He thinks, so to speak, in three dimensions. For instance, he talks in one place of hearing the sound of his wife's retreating footsteps, a bold metaphor indeed to apply to the motion of a line on a plane. But, with a degree of intellectual insincerity probably unconscious, certainly pardonable in a person situated as he is, he thinks it necessary to persist in saying that he apprehends by faith a truth which he has really learnt from the evidence of his eyesight; thus making a serious confusion between the functions of faith and sense. The Square does his reviewer too much honour in supposing him to be a regular cube. The best he can claim to be is a rectangular parallelepiped; and he finds it hard enough to live up to that configuration in space of the kind he knows, so that he is content to do without speculations as to the ways of beings in worlds of more or fewer dimensions.

AN OBSCURE PASSAGE IN THE KORAN.

Blackheath, Dec. 1, 1884.

IN reference to Sir George Airy's letter in last week's *Athenæum* suggesting that the famous passage in the 54th Sura of the Koran does not relate to any phenomenal or supposed miraculous appearance in the moon, but to the ordinary semi-lunar phase when she is said in the language of astronomers to be dichotomized, perhaps you will allow me to quote Mr. Rodwell's rendering of the passage: "The hour hath approached and the moon hath been cleft. But if the unbelievers see a miracle they turn aside and say, 'Magic that shall pass away.' And they treat the prophets as impostors and follow their own lusts; but everything is unalterably fixed."

This hardly reads like a reference to an ordinary appearance of the moon as a chronological datum. The "unbelievers" could surely not speak of that which occurs every fortnight as "magic," though many might conclude from previous experience that a peculiar appearance, produced by some meteorological condition, even though of a more remarkable kind than they had seen before, would pass away, and had no prophetic meaning. As to the expression "Everything is unalterably fixed," Muhammad would probably mean that even miracles took place, like ordinary phenomena, by divine appointment.

Mr. Rodwell, like Sale, thinks the word translated "hath been cleft" may mean "will be cleft," the future "being expressed by the prophetic preterite and the reference being to one of the signs of the last day." Nevertheless he

admits that the passage may refer to a miracle said to have been wrought by Muhammad, and this is, I believe, the general impression of Muhammadans with regard to it. I well remember travelling many years ago to Oxford with an Egyptian who had some scientific acquaintance with astronomy (and was at the time visiting the English observatories), and on my remarking that Muhammad laid no claim to miraculous powers, he exclaimed, "Oh, pardon, il a fait des miracles; il divisa la lune en deux parties, et puis—" Here my companion broke off his own sentence with a hearty laugh, sufficiently indicating his own scepticism of the alleged miracle. He was evidently about to refer to the later accretions of the story with which I was familiar as given by Gibbon from Marracci; but he gave the Koran as his authority, and his primary reference was undoubtedly to the passage quoted by Sir George Airy. W. T. LYNN.

THE BOOKSELLERS' PROVIDENT INSTITUTION.

I LEARN that at the meeting of the Booksellers' Provident Institution, held on Monday, the 1st inst., to consider Mr. C. J. Longman's scheme for grafting on a new branch, the majority of the members present not only scornfully rejected any idea of extending the usefulness and the area of the operations of the Institution, but some of them endeavoured to heap reproach upon those who, with this object in view, had given much time and thought to the elaboration of the scheme.

I, sir, am one of those who cannot reconcile it with their views of business prudence, or their "stuck-up pride," whichever you like to call it, to join the Booksellers' Provident Institution as at present constituted and under its present rules, and I believe there are many hundreds who think with me in this matter. They would have been delighted to have seen some such scheme as that which Mr. C. J. Longman has shadowed forth carried out. I should have certainly been one of the first to apply for membership. I am sure hundreds would speedily follow the example. But it appears we are not to be allowed to do this, because some forty or fifty out of the four hundred members of the Booksellers' Provident Institution (which ought to number thousands, and would do if it were only based upon the principles Mr. Longman has suggested for Branch B) consider that they would thereby be robbed of their rights. A more selfish, short-sighted, and foolish policy than that adopted by these narrow-minded supporters of a moribund institution cannot well be imagined. There was nothing in Mr. Longman's proposals which would affect their interests, and in this opposition the members show their hand. It is evident that they want to see the Institution become a sort of a tontine, which, of course, was never intended by its original promoters. I can assure Mr. C. J. Longman that all the intelligent younger members of the trade are with him in his desire to infuse new life and popularity into this dying and unpopular institution, and they hope that he and those who have taken the matter up will persevere and enlarge its boundaries, so that all the trade may be encouraged to join and strengthen it and make it really what it should be—an institution which enjoys the confidence and support of the whole of the bookselling trade.

A BOOKSELLER.

Literary Gossip.

IN our number for December 27th we shall give a series of articles on the Continental Literature of the Year. Among them will be Belgium, by MM. E. de Laveleye and P. Fredericq; Denmark, by M. V. Petersen; France, by M. F. de Pressensé; Germany, by Hofrath Zimmermann; Italy,

by Signor R. Bonghi; Poland, by Dr. Belcikowski; and Spain, by Señor Riaño.

A CRITICAL and grammatical commentary on the First Epistle of St. Paul to the Corinthians, on which the Bishop of Gloucester and Bristol has been long engaged, is now approaching completion, and, it is expected, will be published in the course of next year by Messrs. Longman & Co.

MESSRS. KEGAN PAUL, TRENCH & Co. will publish next week a small volume of 'Rhymes à la Mode,' by Mr. Andrew Lang. Many of the verses included in it have appeared in various periodicals, but none has hitherto been put forth in book form in England. The same publishers have in the press for immediate publication Mrs. Sartorius's account of her experiences in the Soudan. As she accompanied Major-General Sartorius during his expedition to Suakim, she is able to tell much about camp life as well as about the people and country visited.

WE regret to hear of the death of a literary lady, Miss Susanna Winkworth, which took place at Clifton on the 25th ult. She was the intimate friend of Mrs. Gaskell and her husband in Manchester, and of Baron Bunsen in London; she translated the latter's 'Gott in der Geschichte,' as also the 'Theologia Germanica' and Tauler's sermons. She was, besides, the author of a life of the historian Niebuhr, which is largely rendered from the German. Her accomplished sister, the author of 'Lyra Germanica,' died several years ago.

MR. ALFRED AUSTIN's new volume, entitled 'At the Gate of the Convent, and other Poems,' will be published by Messrs. Macmillan & Co. early in January.

MR. WENDELL PHILLIPS GARRISON, son of the late William Lloyd Garrison, has, with the assistance of his brothers, nearly completed the first volume of his father's biography. The work, which will be also a history of the anti-slavery movement in America, of which Mr. Garrison was the leader, will extend to three volumes; but the first of these, bringing the history as far as 1840, will be published soon. Mr. W. P. Garrison is well known as one of the editors of the *New York Evening Post*.

AN unpublished play of Thomas Heywood will be included in the fourth volume of Mr. Bullen's collection of old plays.

THE last literary work accomplished by the late Mr. Grenville Murray, the final chapters of which were completed only a few hours before his death, is to be published next week by Messrs. Vizetelly & Co. in two volumes. The book will be entitled 'Under the Lens: Social Photographs.'

LORD TENNYSON's new poem, 'Becket,' will be published by Messrs. Macmillan & Co. on December 9th.

MESSRS. MACMILLAN & Co. are about to publish for Archbishop Trench a little volume of 'Brief Thoughts and Meditations on some Passages in Holy Scripture,' which will probably excite more than usual interest in view of his Grace's retirement from the see of Dublin.

A COLLECTION of papers of historical interest has been discovered under a beam in Carlisle Cathedral by some workmen who were engaged in doing repairs. The documents, some of which are dated 1642-43,

were handed to the Dean and Chapter of the Cathedral.

A PROPOSAL is now before the Senate of Cambridge University to require of candidates for honours, instead of the additional examination in mathematics, which has been condemned, an examination in the English language. It is a sign of progress. The examination proposed will include a paper in English prose composition, one on the grammar and history of the English language, and a third on the explanation and discussion of passages from selected English books. Perhaps in time it will be thought desirable that every undergraduate should have some knowledge of his own language. How far this is the case at present is best known to the examiners in the Previous Examination, who could tell some strange tales.

PERHAPS the rarest of all Thackeray's published works is 'The Second Funeral of Napoleon: in three letters to Miss Smith, of London: and The Chronicle of the Drum by Mr. M. A. Titmarsh,' published by Hugh Cunningham in 1841. A copy of this little brochure of 122 pages was sold by auction at Messrs. Puttick & Simpson's last week, and was knocked down to Mr. Redway for 7l.

MR. BEAL's two volumes recently published by Messrs. Trübner & Co. are, we understand, soon to be followed by a third volume, containing a translation of the travels of the pilgrims named by I-Tsing. The especial value of these records is that we derive from them our first information of the route to India by the Southern Sea (Straits of Malacca and coast of Pegu), and also of the early Buddhist settlement at Palembang, in the island of Sumatra.

MESSRS. WELLS GARDNER & Co. have a volume of poems by Mrs. J. E. Panton nearly ready. It will be illustrated with a frontispiece by Mr. W. P. Frith, R.A., and outlines by Miss Helen Miles and T. Pym.

THE Urban Club will celebrate the centenary of Dr. Johnson by a dinner to be given at St. John's Gate, Clerkenwell, on the 13th inst. The room in which the festival will be held is the identical one in which Johnson and others wrote for the *Gentleman's Magazine*, and which is inseparably associated with memories of Cave.

WE hear of the death of Mr. William Harrison, of Rockmount, Isle of Man, who was well known as a local antiquary. He was one of the originators of the Manx Society, formed in 1858 for the publication of works referring to Manxland, and to the society he contributed a bibliography of works relating to the Isle of Man and other papers. Mr. Harrison was eighty-two years of age.

Time, the magazine originally started by Mr. Yates, has recently been purchased by Messrs. W. Sonnenschein & Co., who announce that a new series, under new editorship, will be commenced with the January number. The scope of the magazine, which has hitherto covered only the lightest of light literature, will be altered, its sub-title being "A Magazine of Current Topics, Literature, and Art." The first number for 1885 is to include, amongst others, articles by the author of 'Vice Versa,' Mr. Andrew Lang, Vernon Lee, Mr. J. Addington Symonds, the Rev. S. A. Barnett, the Rev. Hilderic

Friend, and Mr. W. F. Kirby. A serial novel will run through the monthly issues, the remainder of the pages being devoted to short essays and papers, critical reviews, and a monthly bibliography. It is stated that *Time* in its new form, "though claiming to rank amongst the more distinctly literary of the monthlies," will "run rival to no existing journal."

THE Vice-Chancellor of Cambridge University has called for to-day (Saturday) a meeting in the lecture room of the Fitzwilliam Museum of Archaeology to consider the propriety of a university memorial to Prof. Fawcett. It seems likely that it will be proposed that the memorial shall take the form of a portrait to be presented to the University, and that, if there be any surplus funds, they be devoted to the encouragement of economic science, or of some study connected with the welfare of the people of India. The details of this part of the scheme it is intended to leave to the committee to determine.

Temple Bar for January will contain 'Recollections of Mark Pattison' by a former undergraduate of Lincoln College.

MISS JENNETT HUMPHREYS writes:—
"I have lighted upon the following curious announcement, under 'Marriages,' in the *Gentleman's Magazine* for 1813 (vol. lxxxiii. part i. p. 179):—'Lately, at Guiseley, near Bradford, by Rev. W. Morgan, minister of Bierley, Rev. P. Brontë, B.A., minister of Hartshead cum Clifton, to Maria, third daughter of the late T. Brontë [sic], Esq., of Penzance. And at the same time, by the Rev. P. Brontë, Rev. W. Morgan to the only daughter of Mr. John Fennell, headmaster of the Wesleyan Academy near Bradford.' By this it will be seen that Mr. Morgan was the officiating clergyman at Mr. Brontë's marriage, and that then, immediately, Mr. Brontë was the officiating clergyman at Mr. Morgan's—an occurrence as droll as it must be rare, but which was probably due as much to the scarcity of clergy in those (then) remote parts as to any early expression of what came to be called Mr. Brontë's 'eccentricities.' Mrs. Gaskell gives the date of the Brontë-Branwell marriage as December 29th, 1812 ('Life of Charlotte Brontë,' vol. i. p. 43), which would have been 'lately' in the early weeks of 1813; and she mentions that Mr. Fennell was Miss Branwell's uncle, having a daughter, Jane, who was 'engaged.' She makes no allusion, though, to the odd double wedding (the brides, moreover, thus being cousins), of which probably the Brontë girls themselves had never heard."

AMONG the important documents lately destroyed by fire at the Château de Breteuil are the title deeds of the famous and ancient family of Breteuil; all the correspondence of the marquis of that name, Minister of War in 1730, with Marshals Saxe, Maillebois, Broglie, and Soubise; the correspondence of the Marquise du Châtelet (born Breteuil) with the King of Prussia, Voltaire, D'Alembert, Diderot, and Richelieu; the correspondence of the Duc de Berwick with the Baron de Breteuil during the war in Spain; letters of Maria Theresa, Kaunitz, Mercy, Louis XVI., and others, besides a great number of letters by Louis XIII., XIV., and XVI.

NATURALISM is to have its representative organ in Germany. In January next there will be published at Leipzig a weekly review, entitled *Die Gesellschaft*, under the editorship of Herr M. G. Conrad, to champion this school of contemporary literature.

THE progress of education in the Bombay Presidency is shown by the increased literary activity of the inhabitants. During last year 1,434 native publications were registered, or 253 more than in the previous year. Of the total number 1,121 were books and 313 periodicals, 91 per cent. being in Oriental languages. The language most in favour with authors was Marathi. The increase in the number of works in Urdu is a satisfactory sign as showing that the Mohammedans are taking part in the general intellectual advance.

A CRITICAL edition of the complete poetical works of Giacomo Leopardi is being prepared by Prof. Camillo Antona-Traversi, from a collation of all the printed texts with the original manuscripts.

A SERIES of modern German authors, edited by Dr. Lange, Mr. Storr, and Dr. Macdonell, of the Taylorian Institution, for the use of schools, is to be published by Messrs. Symons & Co. Among the authors from whose works selections have been made are Freytag, Auerbach, Heyse, and Prof. Ebers.

THE sudden death of Sir Alexander Grant will excite general regret. His edition of 'The Nicomachean Ethics,' although rather defective in point of scholarship, gave a great impulse to the study of Aristotle, not only at Oxford, but throughout England, the preliminary essays being well written and suggestive. He did good work in India, and Edinburgh University throve under his principalship. New chairs were created, new scholarships founded, and a splendidly appointed medical school was built. His history of the University, though marred by haste, is a valuable work.

SCIENCE

Micro-organisms and Disease. By E. Klein, M.D., F.R.S. (Macmillan & Co.)

THIS little manual is in part a reprint of articles recently published in the *Practitioner*, and most of the investigations recorded were carried out for the Local Government Board. Dr. Klein's name is now so well known that great interest must necessarily attach to any writings from his pen on subjects connected with the new branch of biological science which has been termed "bacteriology"; and it may be remarked at the outset that lay readers and professional men alike will derive valuable information from a study of this little treatise. It is particularly fortunate that it appears at a moment when all the world is alive to the question of the relation of "micro-organisms" to infectious diseases; and while the student will be able to gather facts that are known, and to apprehend views that may or may not be fleeting, the ordinary reader will no doubt rejoice to find that we are not, perhaps, as yet the helpless victims to bacteria that many would have us believe. At the same time, while recognizing that all are not germs that happen to be called so, the reader will see that much has yet to be accomplished before the exact relationship between specific micro-organisms and certain diseases is ascertained. In other words, we are not to let our joy at the fact that the human race is not yet to fall a prey to bacteria mislead us into disregarding them.

Dr. Klein, quoting Koch, points out that there are four conditions which must be fulfilled before the scientific man will be convinced that any particular infectious disease is due to a particular micro-organism. In the first place, the micro-organism in question must be present either in the blood or the diseased tissues of the victim of the disease; secondly, these micro-organisms must be taken from the nidus, and cultivated outside in suitable media (care being taken that no foreign organisms intrude) for several generations, thus removing all attached matters derived from the victim; thirdly, a few of the micro-organisms thus cultivated must be introduced into a healthy animal, to show that they produce the disease again; and, fourthly, the micro-organism must be rediscovered in the blood or tissues of the animal to which the disease has been thus communicated. Few people are aware of the difficulties involved in the manipulations necessary to accomplish these ends, and very many who apprehend these difficulties fail to overcome them in practice. Numerous errors have occurred, and will no doubt recur, whence it is all the more gratifying to find that so much has really been established during recent years.

The methods of microscopic examination and preparation, especially by the aid of staining reagents, themselves demand much patience and skill at the outset; and most people are probably unaware how difficult it is to see the more minute organisms when they are under the microscope and ready for examination. These matters are, therefore, treated of in the first chapter of the present book. The second, third, and fourth chapters deal with some of the numberless difficulties to be encountered in the cultivation of bacteria, &c. Of course it has been impossible to enter upon these matters at great length, but much valuable information is given as regards materials, instruments, and the preparatory stages, the enormous difficulties in the way of preventing accidental infection from germs floating in the air being ably, though shortly indicated.

Chap. v. introduces us to the methods of inoculation, *i.e.*, the methods to be employed in order to transfer a pure culture or colony of bacteria into a pure medium without accidentally introducing foreign germs by the way. To those unacquainted with the preliminary facts, it is almost incredible that the mere neglect to heat a needle in the flame of a burner may undo the labour of weeks, and that long and tedious preparations have been rendered futile because two men have worked in the same room, and inoculated the air with different germs. Dr. Klein's short remarks on these matters are abundantly confirmed by the experiences of others, and difficult to believe as they may appear at first, it is easy to convince ourselves of the truth of them. Perhaps some of the most ingenious methods known to the biologist are to be met with in this domain, and the skill required in obtaining pure cultures is very great. Space will not permit of our entering into details, however, and we can only refer the reader to the book itself, and to the works of the various authors who have described the methods.

Chaps. vi. to xvi. are concerned with the

morphology of bacteria and the descriptions of those forms of them which are regarded as important in relation to various diseases. The reader will find this portion of the work the least easy to follow, and may feel disappointed that so much is still to be regarded as doubtful; he will not improbably look with dissatisfaction at the very short paragraph headed "The So-called *Bacillus of Cholera*," however justifiable we may regard Dr. Klein's cautious reticence concerning the "comma-shaped microbe" of Koch. The fact that the author avoids enthusiastic expressions of opinion, while not fearing to assert his own dissent where necessary, compels us to respect the caution which may, at any rate, be regarded as not over-stating the matter. Those who seek for proofs of the direct causal relation of bacteria to disease will find plenty of examples, however, and if doubt still hangs over such diseases as pneumonia, cholera, and others, the cases of septicæmia, tuberculosis, and anthrax place the general question beyond doubt. In the mean time a vast accumulation of material is growing, and already much labour is being prepared for future workers by incompetent observers and by the publication of incomplete results.

Doubtless the most interesting sections of the book are the last, comprising chaps. xvii. to xxi., and dealing with the relations of septic to pathogenic organisms, their vital phenomena, and the questions of vaccination and antiseptics. No point can be of much greater importance to us than this one of the relations of septic and pathogenic organisms: can the septic bacteria which abound in our environment abandon their usual habits of causing putrefaction in decaying dead organic matter, and become educated, so to speak, to live in the living blood and tissues of animals, including man? This question, which has very seriously concerned many thoughtful people of late, of course raises issues of the gravest nature. The suspicion that a common field or garden bacterium may, so to speak, turn round and attack man, demands the most profound attention until it is shown to be groundless or placed on a firmer footing. Dr. Klein offers us the comfort of his conviction that the suspicion is unfounded, though the comfort is qualified by his conclusion that there are bacteria which, as a rule, live outside and apart from animals, but can produce diseases when they gain access to them. The distinction appears to be a trifle subtle, though it is a distinction based on critical and experimental evidence, into the nature of which we cannot enter here. It seems difficult to imagine how pathological bacteria could have possessed the power *ab initio*, as Dr. Klein maintains; but then it is in the beginning which is the greatest difficulty.

The action of septic organisms on their pabula is discussed in chap. xviii., and the difficulties of distinguishing those bacteria which only come after the death of the tissues from those producing disease and death are pointed out. Then follows a most interesting account of the vital phenomena of those pathogenic organisms which are known to attack healthy tissues, and of the struggle for existence between the organism and its prey—a most important matter, as is obvious

on reflection, to the whole subject of sanitary science. Dr. Klein believes that those tissues which refuse to be infected (so to speak) by a bacterium known to be pathogenic under some circumstances, do so in virtue of some chemical secretion inhibitory to the growth and development of the latter. *Bacillus anthracis*, for example, produces a dreadful disease in man and herbivorous animals, whereas it is harmless to carnivorous animals; this is explained if the blood of the latter secretes a substance which prevents the multiplication of the bacillus, and so with others. Similar reasoning offers some explanation why the human body may not be able to reject a given infectious disease in certain conditions, though it is normally proof against it. This leads the way to the difficult question whether the micro-organism acts directly or manufactures a toxic virus which affects the blood, &c., a question intimately connected with the now enormous subject of fermentation. Vaccination and immunity form the subject of the twentieth chapter, and Dr. Klein shortly argues in favour of the view that the micro-organisms produce a substance in the blood or tissues of the inoculated animal which tends to prevent the flourishing of their like when reintroduced into the same animal, and therefore renders it more or less proof against the disease. This, "the antidote theory," explains more facts, he thinks, than does the view that the first crop of bacteria exhausts the medium of something necessary for the well-being of its own species.

The intense interest attaching to these questions makes us regret that the author has not expounded the arguments at greater length; on the other hand, Dr. Klein may be congratulated on his success in putting so much suggestive matter into such small compass. After all, these questions are still highly speculative, but, like many other parts of the border lands of science, they are none the less interesting for that—perhaps they are dangerously the more so.

There are some matters in the book which should be restated. It is not quite clear how bacteria can resist acids and alkalies "owing to the cellulose membrane," as stated on p. 34; resistance to the action of such reagents can hardly be regarded as a property of cellulose. The classification adopted in chap. vi. (that of Cohn) seems rather too artificial to be called "the best," however convenient medical men may find it, though it must be allowed that there are great difficulties in the way of a satisfactory grouping of these smallest of minute organisms. The term *asco-spore*, applied to the yeast cell containing the four endogenous spores, can hardly be correct, though it recurs in the description of fig. 99. It is not obvious why the mould fungi and *Saprolegnia* were introduced into the book, considering the limited scope of the work; but in any case the figure of *Saprolegnia* on p. 147 is not good, and the zoospores have not, we believe, "one flagellum at each pole." Moreover, the description of the sexual process is not quite accurate. Whether the protoplasm of the antheridium fertilizes the oospheres or not, it does not do so before they have been differentiated from the mass of protoplasm contained in the oogonium. Apart from such relatively small points, however, the book contains valuable

and interesting information, not only compiled from various sources, but also at first hand from the author himself. With the parting complaint that the book might have been produced in a better form, we leave it to its numerous readers.

Field Implements and Machines. By John Scott. (Crosby Lockwood & Co.)—"Field Implements and Machines," which forms No. 244 of "Weale's Rudimentary Series," is a companion volume to "Barn Implements and Machines," by the same author, which we recently noticed. The implements described in the present work may be conveniently grouped in four distinct categories. First come those intended to till the ground, in the sense of breaking up, turning over, and comminuting the soil. Such are ploughs, of which six kinds are described; cultivators and harrows; rollers, clod-crushers, and land pressers; and horse-hoes, turnip thinners, and potato diggers, all driven by animal power. A second group of farm implements is intended to save both seed and labour in the process of sowing. Such are drills, seed planters and dibblers, and broadcast seed distributors, with which may be ranked broadcast manure distributors. These range from the hand seed drill—a little implement with a single handle, which steers a wheel carrying a hopper, through which the seed can only pass when the wheel is in motion, and which is pushed by a man before him—to the clover and rye grain drill, drawn by horses, which forms and fills four-and-twenty parallel furrows at the same time. In a third group the implements are enumerated which are employed in steam cultivation. These include the engines, whether single or double, that furnish the motor power, and the various forms of plough or similar instrument, adapted (as in the first group) to the several needs of the cultivator, but intended to be drawn by steam power instead of by horses. These machines are made on three different principles, accordingly as they balance, turn, or go backwards and forwards without either balancing or turning. Mowing, reaping, and harvesting machines form the third division of this important group, in which the skill of the engineer has overcome the difficulty arising from the irregular stress of the work to be done by many ingenious and effective methods. Four short chapters on haymakers, horse-rakes, grindstones, and carts and waggons conclude the volume. The work will be chiefly useful as an index, pointing out to those engaged in cultivation what facilities have been provided for their use by the engineer, and showing them in what direction to look for further information. It is not to be supposed that a farmer would order any machine or implement from the recommendation of a handbook; but he might often find it of use to be told what instruments await his inspection for various agricultural purposes. There is but little attempt made in the volume to enter into the important question of the relative cost of steam and of horse cultivation; nor do we find any such statements of the work done by the different appliances mentioned, and of the cost of the same, as might enable the farmer to make his own comparative estimates. The report of the Royal Agricultural Society on steam cultivation, made in 1867, is cited in favour of the deeper culture which is effected by steam-driven ploughs as compared to those drawn by horses, and to the effect that "steam tillage is not only better, but considerably cheaper than horse tillage." "Land can be ploughed," says Mr. Scott, by the double-engine system, "at one-half the cost of horse power." On large farms, conveniently situated, we should quite expect this to be the case; but the questions of capital, of size and shape of fields, of inclination of the ground, of the cost of fuel, and of facilities for obtaining water, all have to be taken into account. The 138 illustrations

which the book contains, together with the brief descriptions of the implements they represent, may thus be of service to the farmer. But he will look in vain to these pages for much assistance in making up his mind as to the mode of culture that it will be most advantageous to him to adopt under whatever may be the special circumstances of his own holding.

GEOGRAPHICAL NOTES.

We understand that Mr. J. Thomson, immediately on the completion of his record of recent travel through the Masai country, will proceed to Sokoto, with a view to obtaining the sanction of the Sultan for an exploration of his wide domains.

The Government of Siam is about to take steps for the opening up of the interior of its fertile territory. With this object an expedition of survey and exploration will shortly set out for Kabin, where there are said to be mines of considerable value. The idea is to connect this place with Bangkok by a railway, which would be ultimately carried on to Korat, Sohah, and Phitsalok. By this means Zimtay and the fertile region of Laos would be brought within convenient distance of the sea.

Russian surveys in Asiatic border provinces are making steady progress. A map of the environs of Tashkent, on a scale of 1:42,000, has recently been published, whilst maps of Ferghana (1:84,000) and of the Akhal Teke country and the Persian frontier (1:210,000) are in progress.

The Russian Geographical Society has received a report from its member, M. A. V. Adrianof, who is travelling in the Altai and Sayan ranges. After traversing the Shapshalka Pass he followed the course of the river Kentaik, a branch or tributary of the Ulu-Kem. In these regions he met with only a few Russian traders, but found a colony of Russian dissenters. According to the accounts of the colonists themselves, the foundation of their settlement dates from the time of the Patriarch Nikon, when the "raskolniki" strove to seclude themselves from "heresy," and, indeed, from any kind of authority. They were led, if their tradition is to be believed—and the history of Russian sectarianism offers parallels—by a certain Ivan Afanasief, who gave himself out to be Moses leading the people of God into the Land of Promise, which for them was found in a spot near the Chinese frontier in the vicinity of the river Yenisei, where they formed themselves into a kind of commune, placing the whole of their joint property under the uncontrolled administration of Afanasief. Their occupations are agriculture and hunting. The native populations which surround them manufacture a sort of felt, and have learnt to weave a tissue of wild hemp. They prepare an intoxicating drink from milk, which they consume in notable quantity. These peoples, who live in the basin of the river Kentsik, are Sayanians or Sayantsi; they display a remarkable capacity for mixing with neighbouring races without being merged, a process which, however, succeeds better with Turanian and Finnic than with Mongolian tribes. There exist some important and interesting monuments of the past among these Sayanians, who are also known under the appellation "Tuiba," in their burying places. These are either marked by conical cairns or are flat areas surrounded by a circular row of stones, which are sometimes plain, but often covered with figures and inscriptions, and bear in some instances rude representations of the human figure. In the immediate neighbourhood of the tombs may be observed the remains of the sacrifice, the victim being usually a horse. Similar sacrifices are still offered, and the flesh of the slaughtered horse is eaten thereat, and the head and skin are raised on a pole.

The naturalist M. Groum Grzhimailo has returned from Eastern Turkistan, where, during

the past spring and summer, his expedition was mainly employed in investigating the zoology of the country. He has collected 17,000 specimens of lepidopterous insects, of which a large number are of hitherto unknown species. The altitudes of many mountains were taken, and thermometrical readings registered throughout the journey. The general observations of M. Groum Grzhimailo tend towards an affirmative solution of the contested question of a glacial period in Central Asia. He reports the existence on Thian Shan mountains of forms which up to now had been found only in North America, Lapland, and the Swiss Alps. M. Groum Grzhimailo purposes to start next year from Samarkand in order to pursue his researches on the western spurs of the Thian Shan range, which have not as yet been the object of zoological investigation.

Cora's *Cosmos* publishes an excellent summary of the official account of the earthquake of Iachia in 1883, accompanied by a seismological map of the island.

The Chilean scientific expedition under Senhor Francis J. San Ramon has made a triangulation of the country between lat. 25° 30' and 28°, extending from the Pacific to the highest summits of the Andes. A detailed topographical and geological survey is in progress. The region is found to abound in mineral wealth, and very valuable collections of minerals, fossils, meteorites, and plants have been obtained.

ANTHROPOLOGICAL NOTES.

PROF. FLOWER, as President of the Anthropological Institute, contributes to its *Journal* two papers of importance. The first throws light on the question how far the examination of a limited number of specimens may be taken as sufficient to establish the osteological characters of a race, especially in the case of a pure and homogeneous race. In the year 1879 Prof. Flower published a paper containing the results of the examination of nineteen skeletons of Andamanese. He has since had the opportunity of examining ten more, and a comparison of the results of the larger average thus obtained with those previously published shows a very close correspondence, the alterations being all in the direction of bringing nearer together the male and female characteristics. In the second paper the size of the teeth as a character of race is investigated, and a dental index is suggested, formed by the relation of the length of the crowns of the five upper molars *in situ* to the distance between the foramen magnum and the naso-frontal suture; giving the character of microdont where the index is below 42, mesodont between 42 and 44, and megadont where above 44. Thus grouped, Prof. Flower found the microdont section to contain all the so-called Caucasian or white races; the mesodont, the Mongolian or yellow races; and the megadont, the black races, including the Australians. Where, however, the actual length of the teeth is taken, instead of the index resulting from their relation to the base of the cranium and reduced where that is long, the results are not so constant. Mr. H. O. Forbes contributes an ethnological paper on the Kubus, a small tribe of people inhabiting the central parts of Sumatra, differing much in their habits and ways of life from those about them. He succeeded in bringing home a skull and a skeleton, which are now in the British Museum, and from which Dr. Garson draws the conclusion that they belong to a Mongoloid and not a Negrito race. Prof. Keane's able lecture on the ethnology of the Egyptian Sudan also appears in this *Journal*. African ethnology is further illustrated by a valuable paper by the Rev. C. A. Gollmer on the symbolic use by the natives of the Yoruba country, West Africa, of shells, feathers, pepper, corn, stone, coal, sticks, powder, shot, razors, and other objects as messages, of which he enumerates thirty-seven varieties. In prehistoric archaeology Mr. Shrubsole illustrates

certain less familiar forms of palæolithic flint implements—scrapers, wedges, polishers, and planes—from the gravel at Reading; and Mr. Theodore Bent describes his researches in the island of Antiparos, where he found relics of very early culture. In sociology Messrs. A. W. Howitt and Lorimer Fison, who have been made corresponding members of the Anthropological Institute, discuss the Attic deme and the Australian horde, with the view of showing a close resemblance between them not only in general organization, but even in usage; and Mr. Walhouse contributes an interesting personal reminiscence of a Hindu sibyl, who was brought before him as a magistrate about thirty-five years ago, in one of the Madras provinces on the borders of the Mysore territory.

SOCIETIES.

ROYAL.—Nov. 27.—Mr. J. Evans, V.P. and Treas., in the chair.—The following papers were read: 'Notes on the Microscopic Structure of some Rocks from the Andes of Ecuador collected by E. Whymper: No. V. (Conclusion), Altar, Illiniza, Sincholaqua, Cotocachi, Sara-ureu, &c.,' by Prof. Bonney.—'Note on the Origin of the Supra-Renal Bodies of Vertebrates,' by Mr. W. F. R. Weldon.—'Experiments to determine the Origin of the Respiratory Sounds,' by Mr. J. F. Bullar.—and 'The Pupil Photometer,' by Mr. J. Gorham.

Dec. 1.—Anniversary Meeting.—Mr. J. Evans, V.P. and Treas., in the chair.—The anniversary address was delivered, the Council and Officers for the ensuing year were elected, and the medals were presented. In closing his address the Chairman mentioned that Prof. Kolbe, of Leipzig, had died since the award to him of the Davy Medal by the Council at their meeting in November.

SOCIETY OF ANTIQUARIES.—Nov. 27.—Mr. J. Evans, V.P., and subsequently Dr. E. Freshfield, V.P., in the chair.—The Rev. W. C. Lukis communicated a rectification of a statement he had made about the magnetic variations arrived at by Mr. Dymond in his plan of Stanton Drew. Mr. Lukis was anxious that no discredit should be thrown on the scrupulous accuracy which characterized all Mr. Dymond's work.—Mr. A. Nesbitt exhibited two fragments of an ancient glass which he believed to have at one time formed portions of the *opus sectile* used by the Romans in wall decoration.—Mrs. Niblett exhibited five Roman cinerary urns, which had been discovered by her late husband, Mr. J. D. T. Niblett, in excavations at Villa Vinaria on the London Road, Gloucester, being on the line of the old Ermine Street.—Mr. J. H. Middleton contributed an elaborate paper on the recent excavations of the Temple and Atrium of Vesta at Rome and on the adjacent Regia. This paper was supplementary to a paper read last January, when the excavations were first made, and was illustrated by very beautiful plans and sections executed by the author and by a plan of the Roman Forum. The Regia, or residence of the Pontifex Maximus, was the oldest existing example of domestic architecture in Rome.

ROYAL SOCIETY OF LITERATURE.—Nov. 26.—Mr. J. Haynes in the chair.—A paper was read by Mr. C. H. E. Carmichael 'On the Borderland of the Middle Ages and of the Renaissance.' Taking the fifteenth century as the period which constituted this borderland, Mr. Carmichael drew attention to some of its principal historical and literary features, noticing briefly Shakespeare's treatment of this period and the contemporary English and French historians and chroniclers, and dwelling particularly on the excellence and value of the memoirs of Philip de Comines. Mr. Carmichael also described the religious, social, and political characteristics of the age, the reforming councils of Constance, Basle, &c., and the state of the national literature in the chief European countries. In conclusion, he dwelt on the special interest attaching to the fifteenth century from its varied life, its activity in thought, together with the discoveries by sea and land, and the striking contrasts presented by its leading men.

INSTITUTION OF CIVIL ENGINEERS.—Dec. 2.—Sir J. W. Bazalgette, President, in the chair.—It was announced that the Council had recently transferred twelve gentlemen to the class of Members, and had admitted ninety-two Students.—At the first monthly ballot of the session fifteen Members were elected, sixty-three Associate Members, and six Associates.—The following papers were read: 'On the Working of Tramways by Steam,' by the Hon. R. C. Parsons, and 'On the Sydney Steam Tramways,' by Mr. W. Shellshear.

ROYAL INSTITUTION.—Dec. 1.—Hon. Sir W. R. Grove, V.P., in the chair.—Sir F. A. Abel, Dr. G. M. Carfrae, Dr. J. P. Harper, Messrs. G. Andrews, R. Field, S. Page, B. Redwood, T. A. Routh, and J. G. Smith, were elected Members.

SOCIETY OF ARTS.—Nov. 27.—The first of a course of lectures to be delivered under the Howard Trust, 'On the Conversion of Heat into Useful Work,' was given by Mr. W. Anderson.

Dec. 1.—Mr. H. B. Dixon delivered the opening lecture of his course of Cantor Lectures 'On the Use of Coal Gas.'

Dec. 3.—Sir F. Bramwell in the chair.—One hundred and sixty-two candidates were elected Members, being the largest number of Members elected at a single meeting for over twenty years.—A paper 'On Electric Lighting in America' was read by Mr. W. H. Preece, and was followed by a discussion.

SOCIETY OF ENGINEERS.—Dec. 1.—Mr. A. Rigg, President, in the chair.—A paper was read by Mr. A. C. Engert 'On the Blowpipe-flame Furnace.'

SOCIETY OF BIBLICAL ARCHEOLOGY.—Dec. 2.—Rev. Canon St. V. Beechey in the chair.—The following papers were read: 'On the Egyptian Belief concerning the Shade or Shadow of the Dead,' and 'On some Egyptian Rituals of the Roman Period,' by Dr. Birch.

ARISTOTELIAN.—Dec. 1.—Mr. S. H. Hodgson, President, in the chair.—A paper 'On the Function of Cognition,' by Prof. W. James, was read, and was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

- Nov. London Institution, 5.—'Newspapers from the Time of the Commonwealth,' Mr. F. Gale.
- Education, 7.—'Certain Difficulties of the Learner, illustrated by Dialogues,' Miss Franks and Mr. Blair, Mrs. Bryant and Miss Jackson.
- Inventors' Institute, 8.
- Royal Academy, 8.—'Chemistry,' Mr. A. H. Church.
- Society of Arts, 8.—'The Use of Coal Gas,' Lecture II, Mr. H. K. Dixon (Cantor Lecture).
- Surveyors' Institution, 8.—Discussion on Mr. Shaw's Paper, 'The Arithmetic of Compensation for Agricultural Drainage,' Mr. E. Smyth.
- Geographical, 8.—'Four Years' Journeys through Great Tibet, by one of the Trans-Himalayan Explorers of the Survey of India,' General J. T. Walker.
- Trans. Anthropological Institute, 8.—'Marriage Customs and Relationships among the Australian Aborigines,' Sir J. Lubbock, 'The Jernail, or Initiation Ceremonies of the Kurnai Tribe,' Mr. A. W. Howitt.
- Civil Engineers, 8.—Discussion on 'The Working of Tramways by Steam,' and 'The Sydney Steam Tramways.'
- Weds. Society of Arts, 8.—'The Preparation of Butterines,' Mr. A. Jurgens.
- Microscopical, 8.—'New Points in the Anatomy of the Bee,' Mr. F. R. Conshire, 'Variations in the Development of a Saccharomyces,' Mr. G. F. Dowdswell.
- Thurs. Royal, 4.
- London Institution, 7.—'Musical Dramas of Richard Wagner,' Mr. Armbruster.
- Royal Academy, 8.—'Chemistry,' Mr. A. H. Church.
- Telegraph Engineers, 8.—Annual Meeting, 'Electricity in America, 1883,' Mr. W. H. Preece.
- Society of Arts, 8.—'Conversion of Heat into Useful Work,' Lecture III, Mr. W. Anderson (Howard Lecture).
- Mathematical, 8.—'A Group of Circles connected with the Nine-Point Circle,' Mr. R. Tucker.
- Antiquaries, 8.—'Some Remarks on the Words 'O Sapientia,' Mr. E. Green.
- Fri. Astronomical, 8.
- New Shakespeare, 8.—'Shakespeare's Garden of Girls,' Section III, Miss Leigh-Steele.
- Sat. Physical, 3.—'Effect of an Electrical Current on the Rate of Thinning of a Liquid Film,' Prof. A. W. Reibold and A. W. Rucker, 'Theory of the Molecular Architecture of Solids, illustrated by Wire Vibrating Torsionally,' Mr. H. Tomlinson.

Science Gossip.

THE celebrated chemist Prof. Kolbe, of Leipzig, died on November 26th. He was born in the neighbourhood of Göttingen in 1818. In 1845 he came to London, and held a chair in the Museum of Economic Geology, as it was then called. He succeeded Bunsen at Marburg in 1851, and became one of the most celebrated teachers in Germany. His 'Lehrbuch der Organischen Chemie' became a classic. In 1865 he accepted a call to Leipzig. Only the other day the Royal Society awarded him its Davy Medal for his researches in the isomerism of alcohols. He had edited the *Zeitschrift für Praktische Chemie* since 1869.

MM. H. FOL and ED. TARASIN communicated to the Academy of Sciences on the 10th of November the results of their experiments to determine the depth to which sunlight penetrates the waters of the Lake of Geneva. They conclude that the sunlight of August and September reaches a depth of rather more than 170 metres, the luminous effect at this depth being equal to that of a clear night without moonlight.

PROF. S. P. LANGLEY communicates to the *American Journal of Science* a valuable paper

'On the Amount of Atmospheric Absorption.' From many observations taken at sea level, and at an altitude of nearly 15,000 feet above it, he is led to infer that the mean absorption of light and heat by the atmosphere is at least double the usual estimate of twenty per cent. He is also disposed to believe that fine dust particles play a more important part in absorption than is generally believed.

HERR AUGUST WILHELM THIENEMANN, well known for his researches and works on ornithology, died at Langenburg last month, at the age of fifty-four years. He was President of the German Society for the Protection of Birds. M. Quet, the well-known French physicist, is also dead.

M. HENNINGER, one of the editors of *Science et Nature*, is dead, at the early age of thirty-four years. He was a valuable assistant to M. Wurtz, the celebrated chemist, and professor in the Ecole Municipale de Chimie.

A VERBATIM report of Sir William Thomson's lectures at the Johns Hopkins University, U.S., has been reproduced by the papyrograph plate process. A bibliography of the subjects considered will also be given with the lectures.

DR. STARR, of Philadelphia, has constructed a portable storage battery on the Planté system, which is 3½ in. long by 2½ in. wide. It is said to maintain a 2-candle incandescent lamp for an hour. It consists of V-shaped plates of lead packed one within the other, with finely divided metallic lead between them.

M. JANSEEN has been appointed by the Universal Prime Meridian Congress at Washington as editor of the volume of speeches delivered at the Congress, which have been translated into French under his direction.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—The EXHIBITION is NOW OPEN, 3, Pall Mall East, from 10 till 5.—Admission, 1s.; Catalogue, 1s. ALFRED D. FRIPP, R.W.S., Secretary.

THE ANNUAL EXHIBITION OF OIL PAINTINGS BY ARTISTS OF THE BRITISH AND FOREIGN SCHOOLS is NOW OPEN at THOMAS McLEAN'S GALLERY, 7, Haymarket, next the Theatre.—Admission, including Catalogue, 1s.

NINETEENTH CENTURY ART SOCIETY.—The AUTUMN EXHIBITION NOW OPEN, at the Conduit Street Galleries, from 10 to 6. FREEMAN and MARKIOTT, Secretaries.

'THE VALE OF TEARS.'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with 'Christ leaving the Precorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

CHRISTMAS BOOKS.

ONE of the most charming examples of its kind we have seen for a long time past is Messrs. G. Routledge & Sons' booklet called *The Language of Flowers*, illustrated by Miss Kate Greenaway, and printed in colours by Mr. E. Evans. The most fastidious critic will be enchanted by the pretty idyl in landscape and colours, with the two fair damsels seated on the bank of a brook, in an oval on the fly-leaf. The girl in a black hat and red feathers, who sits day-dreaming in a vignette on p. 15, might well be Celia herself, who has left her arbour for a walk in the meads. The little girls playing at "touch" on p. 20 are very lively and full of motion; charming are the three girls fresh from school, and seated with their music on a garden bench among roses. From the young coquette in pink who flirts while she takes her dog for an airing to the little baby who plays with a garden pot and the nurse-girl and her charge on p. 43, everything is charming. The flowers which adorn every page of the book are not only just what they ought to be, being where they are, but they show in every line taste and skill.

Our *Village Life*, words and illustrations by Lady H. Somerset (Sampson Low & Co.), contains nice and pious verses and pictures, which show taste approaching that of Mrs. Boyle on the one hand and Miss K. Greenaway on the other. The taste is genuine, if not wholly ori-

ginal, and good enough to please any one who cares to study these pages. Severer studies and longer preparation, self-examination, and self-correction without flinching, would do wonders for Lady H. Somerset, who possesses a pretty gift in design and taste for the idyllic side of homely life. Perhaps more careful reproduction of these pictures—which, however, are not at all badly represented—would have shown their merits with greater success and fidelity.

THE *Essays of Elia* has been reissued by Mr. W. Paterson, of Edinburgh, in a volume charmingly printed and tastefully bound, with etchings by Messrs. R. S. Gifford, J. D. Smillie, C. A. Platt, and F. S. Church. We should advise the buyer to cut out the etchings, and put them in a portfolio. Although none of them is bad—indeed, some of them are really tolerable—they are all out of keeping with the mood, taste, and circumstances of Lamb. Technically speaking, the best of the etchings is Mr. Gifford's notion of the cottage of Capt. Jackson, facing p. 344. The next best is Mr. Smillie's interior, which is forcibly appropriated to the delightful 'Detached Thoughts on Books.' It depicts a young matron seated in a drawing-room of today, in an unaccountable light, and near a cheap paraffin lamp! Elia taught us that "books have their proprieties, and who can doubt that Thomson's 'Seasons' always looks best when a little torn and dog-eared?" The next time Mr. Smillie "illustrates" Lamb he should think of this and honour his author accordingly.

We should not only cut out, but burn the cuts in the ponderous volume containing a very well-intended historical poem (it contains more history than poetry, and is less readable than Lucien Bonaparte's "unreadable epic of 'Charlemagne'" which Messrs. Wyman & Sons have sent us, Mr. F. P. Swinburne's *Gustavus Adolphus*. As to the poem itself, the reader will not thank us for more than one specimen. Gustavus—having landed in Brandenburg, and found the crafty Elector in an irresolute frame of mind—addressed that potentate "with flashing eye," and spoke his mind freely. Whereupon

This threat to some extent, at length, succeeded,
The Elector yielded him one town he needed,
But one—to rally at in case of his defeat.

Spandau, when occupied in force
By veteran Swedish troops, became a safe retreat;
And thus he had no more such cause to fear
Communications sever'd in his rear.

The most touching thing about the book is the writer's perfect seriousness and evident good faith.

Voyages de Gulliver. Traduction nouvelle et complète par B. H. Gausseron. (Paris, Quantin.)—This neatly printed version of the famous travels is illustrated with many cleverly drawn and brightly coloured vignettes by M. V. A. Poirson; some of them are full of spirit and quite original. On the other hand, a great many of them are poor and trivial.

Stories of the Italian Artists, from Vasari. By the Author of 'Belt and Spur.' (Seeley & Co.)—These "stories" are neatly woven excerpts from Vasari, translated with considerable sense of the peculiarities of the "good Giorgio's" ways and moods, and an ease which makes the book desirable for intelligent youths. Of the sixteen coloured illustrations there is not much to say. One or two might as well have been omitted. The best gives some idea of a fresco by Fra Angelico of 'Saints Adoring.' Some of the others are decidedly good in their way. The cover is charming in colour and decoration.

Grands Peintres Français et Étrangers. Parts I. and II. (Boussod, Valadon & Co.)—These parts are the first of a series of eight, intended as companions to the 'Aquarellistes Français,' published by MM. Goupil & Co., to which we have more than once referred with admiration. Each part contains three biographies, and the artists dealt with are MM. J. P. Laurens, E. van Marcke, F. A. Bridgman, W. Bouguereau, J. Israels, and Jules Breton. Three of these painters are in the first rank of modern art,

and will bear comparison with any trio of their contemporaries. M. Montrosier has written a somewhat declamatory memoir of M. J. Breton, his friend of twenty years, the tone of which, although out of keeping with the painter's own serious, not to say sad or austere cast of thought, is acceptable. It supplies a running comment on the masterpieces of the painter of the 'Eve of St. John,' that noble drama we found in the collection of Mr. Holbrook Gaskell at Liverpool. The method of each artist's studies and his draughtsmanship are illustrated in these notices. Thus we see some of the preliminary studies made by M. Breton for his pictures, and observe how carefully and with what completeness he works out every detail of costume, action, and expression of the large-limbed women whose stately actions, dramatic as they are, have not a trace of the stage, and are at once grand and simply natural. The idiosyncrasies of the painters are brought into forcible contrasts in the somewhat unequal biographies. The searching, learned, and graceful, if somewhat academic style of M. Bouguereau—whose life studies are illustrated here and strongly remind us of Sir F. Leighton's—is curiously opposed to the freer, less elaborate, and exhaustive drawings of M. Breton. M. Laurens's very sketches are dramatic, and so some of the incidents of his career have been; his designs are emphatic in style, full of passion and movement. They are in general less distinguished by precision of thought and touch than those of the other painters. The painter of 'The Bier of Marceau,' 'The Interdict,' 'The Excommunication of Robert the Pious,' and the noble 'St. Geneviève' in the Panthéon deserved a more serious, if not a more laudatory memoir than that written by M. Fabre. The other artists to be illustrated are MM. Alma Tadema, Bonnat, Herkomer, Baudry, Gérôme, Henner, Jacque, and Mlle. R. Bonheur. The photographs from pictures before us are worthy of MM. Goupil & Co.—we could hardly say more of them.

The Birthday Book of Art and Artists, compiled by E. D. Adams (Hogg), is a handy little book for those persons who take note of birthdays either for the giving or the taking of presents. It is neatly printed, with a few elegant ornaments, and, besides the blank pages, contains a large number of extracts in prose and verse, and worse, from the writings of many men and women, some of whom are of great renown, while of others it is hardly possible to imagine how Mrs. Adams contrived to find them out. An appendix gives a supplementary list of artists. A second appendix names an extraordinary jumble of persons who have written on art, from tradesmen who concoct their own circulars to Sir J. Reynolds, Mr. Ruskin, and Hogarth.

IN *A Smaller Biblia Pauperum*, with descriptions extracted from Wycliffe's translation of the New Testament, Messrs. Unwin Brothers have issued a very neat reduced version of the book which was published as a record of the Caxton Exhibition of 1877, and was noticed by us at the time. The prints from old woodblocks, well known to antiquaries and artists, have been extremely well reduced from the originals, and render their qualities with very acceptable fidelity, while their technical characteristics make incredible the date, 1540, which is borne by two of the blocks. Undoubtedly the cuts are at least fifty years older. We are quite prepared to believe the 5 and the 4 were accidentally transposed, because 1450 would be much more likely to be correct.

THE SOCIETY OF PAINTERS IN WATER COLOURS.

THE gathering of drawings which was opened in Pall Mall on Monday last is the poorest of the series. It certainly cannot be compared with the exhibition of last summer. The absentees are unusually numerous, while, with the exception of Mr. Albert Goodwin, not one of the leaders of the

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Society has reached, much less surpassed, his proper standard, even for a collection of sketches and studies such as this gathering, however untruly, professes to be. The absentees are Messrs. Alma Tadema, B. Bradley, A. D. Fripp, M. Hale, F. Holl, A. W. Hunt, and H. C. Whaithe. Other noteworthy members, such as Mrs. Allingham, Messrs. Birket Foster, G. A. Fripp, H. S. Marks, A. H. Marsh, H. Moore, F. Powell, and O. Weber, are inadequately represented. Mr. Holman Hunt sends a small study of natural colour and effect. The Princess Louise is represented by two landscapes, a sketch, and a piece of sculpture. The absence of Mr. A. W. Hunt will be regretted by his critics and admirers, who have so much the less to praise in a gallery which needs fine examples. It is to be hoped we shall be compensated for our present loss when the Academy opens.

We take the noteworthy works, in the first instance, in their order on the walls, and group each artist's contributions. This gives the first place here to Mr. J. Parker's *Hastings* (No. 14), which is remarkable for the foreshortening of the curving beach, and the skilful delineation of the contours and colour of the waves which are slowly retreating; the general solidity of the work is admirable, the atmosphere is excellent.—Mr. H. M. Marshall's *Whitehall* (54) contrasts in handling, subject, and effect with No. 14. The wide street is filled with innumerable grades of vapour and bars of light and shade belonging to the mist and smoke-drift of London. The treatment of the Banqueting House and the neighbouring buildings on the same side is remarkable for richness and tenderness of colour and tone.—Mr. A. Goodwin has been more than usually fortunate in his choice of effects and subjects. *The River at Rest, Stratford-on-Avon* (90), reproduces delicately thin silvery vapour floating in the sunny air, and trees and buildings, the aerial gradations of which it would be hard to praise too much. *Hastings* (92) deserves careful study for its breadth and toning. *Bologna: Street of the Leaning Towers* (128), by the same artist, is distinguished by the breadth and force with which a sunny vista of red walls and vast spaces of light and shadow is rendered. Although but a sketch, it is so complete in mode and spirit as to possess the finest elements of a grand picture. *The Island of Shalot* (177) is a misnomer. It is a backwater of the Thames in the autumn. The air is saturated with vapour, but not obscured by it. Foliage of great delicacy and beauty is finely treated. *Porlock Weir* (184) illustrates similar technical qualities in a very different subject. An ebbing tide has left shining pools to reflect the delicate grey vapours of the autumnal air and the sharp dark lines of distant promontories. The drawing of the curving pier in *Clovelly* (207) is almost as good in its way as the fine aerial grading that accompanies it.—In the *Pin-Money* (89) of Mr. E. K. Johnson there is a touch of humour in the look and air of a buxom pretty lass standing in a farmyard reckoning her profit in a litter of young pigs. Her figure is admirable, her action expressive and true, her expression just; her draperies and contours have been thoroughly studied from nature, but their tone and relationship to their surroundings are defective. As the figure now appears it seems to lean against the background and to be nearly as flat as it is thin. The background is dull. The influence of the lamp has been too great.

The Apple-Tree Seat (118) of Mrs. Allingham depicts a pretty group of handsome children seated under boughs laden with bloom, in sparkling spring sunlight. Dainty and fair in all respects of light, colour, and taste, this idyl derives its chief charm from the artist's sympathy for the life and grace of childhood.—Mr. Boyce's sketches are studies; their simplicity is wisdom, their fidelity creditable to him and delightful to the public. His *Sketch on Hambledon Heath* (157) is an example of research and beautiful colour

in a group of trees massed near red-brick buildings. It is full of autumnal tints and delicately graded air pervades it. *Moonlight Sketch from the Piazzetta, Venice, August, 1854* (344), has all the sentiment of a noble architectural and atmospheric subject. The bluish purple of the summer moonlight without stars, the silvery reflections, and the infinitely various tones, tints, lights, and shadows of the scene combine to make a very solemn and beautiful whole. Very solemn and grand, indeed, is the effect of the study called *At Dorchester* (230), an evening study which has, so to say, a volume of art and thought compressed in a little space. It shows the noble old abbey church, its belt of trees, cottages, and darkening verdure, all finely massed against the western sky on a bright evening, just after sundown. No one should overlook *The Castle Rock, Hastings* (246).—*The Ebbing Tide* (181) of Mr. C. Rigby is a careful, learned, and powerful study of purple sands, with fine, firm, yet frank wave-drawing and a good sky. A shining pool is perfect. Some portions of the picture are a little hard, but in all good, sound draughtsmanship prevails.—Quite as solid as this and more brilliant is the crisp draughtsmanship of Mr. H. P. Riviere's *Arch of Constantine, Rome* (241), a clever Prout-like sketch.

In Sir John Gilbert's study of modern costumes and motives called *The Prince and Princess of Wales going to Her Majesty's Drawing Room* (247) there are admirable points of local colour, plenty of motion, and picturesque combinations, incidents, and actions. The horses and their riders are quite in Rubens's most vigorous style, and the modern painter's characteristic blackness is subdued and refined to a rare degree. The movements of the black chargers and their dun companions in the state coach could hardly be better illustrated. It is a pity the drawing is loose throughout. Furiously emphatic is Sir John Gilbert's highly dramatic *Retreat* (172), which has enough incidents to set up half a dozen commonplace pictures. It depicts a body of rude Scotch caterans travelling along the bed of a river as if in dread of hot pursuit. The hurly-burly, the rush and stumbling of the men and horses, the despondency, the haste and rage of the men, the picturesqueness of their rude arms and garments, even the energetic slap-dash of the landscape and sky, are all telling parts of a thoroughly realized conception. The result is dramatic, almost theatrical, and, at the best, scenic in treatment. But with all its bluster and demonstrativeness, its fuliginous effect and tawdry, if vigorous colouring, it at least lives and is instinct with power.

A brilliant and powerful exercise in tone and the harmonies of varied blues and silvery tints has been contributed by Mr. Holman Hunt under the title, more comprehensive than exact, of *Water-Colour Drawing of the Archipelago* (321). The silhouette of a Greek island is seen against a pale, warm, and golden sky, rising from what Coleridge called the "plangent" sea, a world of delicate blueness. It is but a sketch, yet, as we have said of another example here, it has the meaning of a picture within the intention of the painter. In this sense it is truly a study, inspired by knowledge and thoughtfulness, delineated with a ruling purpose, and a good illustration of style.—Other sincere and learned works will be found in the contributions of Mr. Poynter, who, even when sketching, does not disdain to draw and consider the relationships of tones and tints with each other. This artist's *Autumn Studies* (325), two exercises in one frame, of trees, shrubs, and sloping banks of grass, are not studies of colour made to charm the unwary eye so much as exercises and memoranda of beautiful facts, searchingly considered and dutifully drawn. A little blackness in the shadows and half-shadows of autumnal foliage, where clearness and warmth should be present, diminishes our hearty delight in the works. A *Study for a Head of Calphurnia*,

in the *'Ides of March'* (310), is another example of the loyalty of the painter to his art. It is a piece of sterling scholarship of the stuff which, centuries since, made what we call "old masters" able and famous—a sort of stuff we find in Mr. Poynter's, Mr. Holman Hunt's, and Mr. Goodwin's contributions to this gallery, where, as elsewhere, it is by no means predominant. We describe its means and methods under the term "scholarship"; but there is, of course, more in it than mere education in art can assure. The technical base, the warp and woof of art of this sort is loyalty and insight, the fine intellectual recognition of beauty, whether it is seen in Kentish knolls, in the outline of one of the Cyclades, or the human face moved by human emotions. Returning to Mr. Poynter's works here, it can do no harm to say that the exhibition of exercises so limited in their aims as the *Study of a Head* (305) was doubtless due rather to the entreaties of others than the judgment of the artist himself.—Yet another good specimen of scholarship is Miss Phillott's sentimental and expressive head of a modern damsel with cropped and curling hair, No. 342, whose

large musing eyes, neither joyous nor sorry,

reflect anything the artist chooses to say of them. For this capital instance of "young lady" art Miss Phillott deserves our thanks, but we do not want many of the same kind. They might be mawkish and silly. This one, despite its weakness, is genuine and spontaneous.—Another sincere piece of painting founded on knowledge, yet by no means innocent of the lamp, is the scholarly picture of a Spanish scene with domestic figures, entitled *Gateway of the Palace of Don Pedro* (351), by Mr. Wallis, a vigorous picture of sunlight and sharp, clear, dark shadow on a richly carved portal. The half-tints exceed in purple in the shades, in orange in the lights; such shortcomings and some lack of silvery hues we ascribe to the studio light rather than the sun.

We may now offer running comments on examples of minor pretensions to the above. Mr. Riviere's *Temple of Saturn* (2), a group of architectural fragments crisply drawn, is, although slight, distinguished by feeling for the subject and excellent tone.—*Twilight Sketch* (3) is a capital study made by Mr. Collingwood on the Lake of Geneva.—We can praise the olive and silvery tints of Mr. W. Pilsbury's *Gossip* (15), a study of an afternoon effect in a village street of old houses.—*A Visit to the Town* (20), by Mr. C. Gregory, gives, with much care, force, and tact, a vista of a street in a Norman town. It so much lacks sharpness of definition in the foreground that the whole seems rather flat.—Mr. H. Moore's *June—Seeking the Shade* (22), a landscape, though rather heavily painted, is well lighted.—*The Fish Market, North Shields* (27), is a new subject of Mr. Marshall's choosing; it is remarkable for fine breadth of colour and a well-studied atmosphere.—*Carting Hay in the Newhaven Valley* (39), by Mr. R. Thorne Waite, is a little cold in colour, but firm, and the sky is fine.—Mr. Eyre Walker's *Over the Forest* (33) reminds us, not unpleasantly, of Linnell.—Mr. S. P. Jackson's best drawing here is *Winter—Twilight* (48), fly-boats moored to a rushy shore, in a freezing river. It renders the sentiment of twilight in dull weather.—Mr. J. W. North's *English Water Mill* (30) is another capital study of twilight, with a glowing effect and broad and rich colouring.

The following works may be named as deserving special attention, although they do not need particular comments: Mr. Lockhart's *Auld Kirk of St. Monance, Fifeshire* (51); Mr. Davidson's *Early Spring* (53), a sunny country road, with bare trees; Mr. C. Smith's *Study on the Shore under the East Hill, Hastings* (60); Mr. Tom Lloyd's *Bob and his Grandfather* (64); Mr. Collingwood's *Sunglams* (70); Mr. F. Shields's fine and elaborate study of choice forms drawn from the life in a full-size figure of *Abel* (72); Mr. J. D. Watson's dramatic design called *The Sliding Panel* (127);

a capital architectural drawing and good representation of cool interior light by Mr. G. H. Andrews, *The Church of St. Bartholomew-the-Great* (134); Mr. Wilnot Pilabury's elaborate picture, one of the best of a well-known kind, named *A Berkshire Farm* (138); and Mr. Birket Foster's characteristically pretty and somewhat mannered trio of drawings in one frame, called *In the Western Highlands* (141).—Mr. A. Glennie's *View at Capraia* (156) is distinguished by gold light and purple shadows on old buildings and cypresses, and is a fine classic view, classically treated.—The *Inner Doorway of the Gate of Justice, Alhambra* (163), by Mr. E. A. Goodall, depicts, with richness of tone and colour, sunlight and shadow on rosy walls of brick. An agreeable pearliness is here the complement to the ruddy tints.—Mr. G. A. Fripp's *Weston Mill, near Leamington* (167), is a little hard, and the drawing somewhat undecided, but it exhibits the delicate greyness we enjoy in all the painter gives us.—Mr. H. S. Marks sends four capital examples of his skill, of which *At Anchor* (332), a man dozing in a sailing boat, is the best and largest.

NEW PRINTS.

THE half-mystical luxury and weird poetical suggestiveness of the design of 'David,' by M. Gustave Moreau, have found a fit expositor in M. Bracquemond. The profusion of ornament, gold, precious stones, lustrous tissues of woven metal and silk, the ivory, brass, and marble, the flowers and the strange architecture of the picture are rendered by the plate with extraordinary felicity. It has the advantage of the picture, inasmuch as the translation of much splendid and sumptuous material into monochrome has taken away the excessive richness in certain tints which in the original suggests a voluptuousness out of keeping with the spirituality aimed at by the painter and essential to his powerful, if spectacular and meretricious, conception of the subject. The figure of the old king and prophet enthroned in royal state, his mournful face, his long white beard, the strange crown of Phœnician design on his head, the lily sceptre in his hand, are not more mystical than the beautiful figure of the angel with parti-coloured wings and radiant with a cruciform nimbus, who, lyre in hand, sits meditating at the feet of the king. The sentiment of these elements is subserved by the gorgeousness of the architecture and the evening sky seen between huge hexagonal columns behind the throne, whence comes the fervid light reflected to display, as if magically, the group before us. Messrs. Obach & Co. have sent us the print. For this etching M. Bracquemond received the Gold Medal in this year's Salon.

'My Old Regiment' is the English title of a capital picture by M. E. Detaille, one of those military examples which leave the utmost efforts of British artists hopelessly in the rear, and succeed precisely where they would be nothing if not successful. M. Boulard fils etched the large plate from this work, of which a proof on Japanese paper lies before us, the *envoi* of Messrs. Obach & Co. The scene is a country road, where, after crossing a railway cutting by a lattice bridge, a troop of cuirassiers with their cornet and his escort pass on their route. A *cantonier*, hearing the tramp of the horses and the clashing of the arms, quits his work with shovel and broom, and, stepping forward, salutes the standard he followed of yore. The design is admirable in all the energy and dramatic realization M. Detaille never omits. The martial look and careless air of the troopers, as, riding in all the pride of war and manhood, they pass the man who is as they shall be, illustrate a higher moral than seems within the view of most English military designers. Except that some parts of the figures are a little too black, the etching of M. Boulard is exactly what it ought to be, a first-rate, solid, and exact piece

of work, lacking nothing of the life and character of the picture.

'La Mare' of Théodore Rousseau has been both happily and faithfully etched by M. Kratké on a large plate, for an artist's proof of which on vellum we have to thank Messrs. Obach & Co. M. Kratké is one of the ablest pupils of M. Waltner, and he works in a manner admirably adapted to the strong and pronounced art of Rousseau, and well calculated to reproduce his solid impasto, his emphatic contrasts of light and shadow, and the fulness of his tones and tints. The scene is a rough heath, with a dark foreground loaded with shrubs and rank herbage; behind this is the smooth and shining expanse of the pond which gives a name to the picture, and, with all the power of Rousseau's best mood, reflects dense masses of the foliage of the elms, oaks, willows, and poplars grouped closely on the further bank. Engraving in such a massive style as appears here is as rare as it is enjoyable.

Although we do not care for the subject nor warmly esteem the ultra-elegance of M. Jules Lefebvre's 'La Fiancée,' it is not difficult to admire the draughtsmanship, the balancing of tones and delicate tints, and the broad, soft illumination of M. Champollion's large etching, an artist's proof from which on Japanese paper has come to us from Messrs. Obach & Co. The bride, clad in white, in the manner of Rome, sits in a chair, half veiled, while, standing at her side, a fair, tall damsel wreathes her comrade's head with flowers. A third damsel, kneeling before the first, embraces the hands that are gracefully yielded to the caress, and gazes in the bride's face. The picture, apart from a certain excess of grace and some touches of sentimentality, is beautiful. It is a study in the harmonies of varieties of white and certain almost neutral colours. M. Champollion has repeated the charm of his original with almost fastidious fidelity and perfect appreciation of its technical peculiarities. It would have been very hard for him to have done better.

Mr. Lucas has published a rough and effective etching by Mr. T. B. Hardy, called 'Off Calais,' with a *chasse-marée* coming from the harbour. Although neither very good nor at all bad, there is not enough in this etching, of which we have an artist's proof, to call for its publication. After considering the noble qualities and admirable technical merits of the plates by French artists we have just examined, there appears nothing calculated to gratify an English critic in Mr. Hardy's sketch devoid of a purpose, which does not possess the fidelity required in the making of a diagram, and has no better quality than a rough frankness—we can hardly call it freedom—to justify its publication. The mezzotint by Mr. Joseph Knight called 'A Lone Shore,' for an artist's proof of which we are indebted to the same publisher, has at least a charm of sentiment in its group of boulders on sea sands while day declines over a calm ocean. Technically, the application of mezzotint of a creditable kind to such a subject and by a painter is the noteworthy point in the history of this example.

THE BERLIN ART MUSEUMS.

II.

APART from the Pergamos discovery, which has been fully described in the pages of the *Athenæum*, the Berlin Museum contains little that is striking or important in its gallery of antique sculpture. There are some busts and statues and fragments of exquisite beauty, but nothing that will rank with the masterpieces of the Vatican and the Louvre, nor does the collection generally approach those of many other capital cities. The same may be said of the sculpture of the Christian epoch, the most valuable examples being recent additions of the Italian Renaissance. Both galleries are ill lighted, and though Drs. Conze and Bode have done all that is possible to dispose

the works to the best advantage, it must be confessed that original sculpture does not fare well in the Royal Gallery. Antique statues of the first class no more than Donatello bas-reliefs are to be had at command, having for the most part found their final resting-places; therefore Berlin has wisely determined that it will have the best and most complete collection of casts that can be obtained. The gathering is so vast that few probably can pretend to an acquaintance with the whole; in walking through the galleries and corridors one seems to pass in review all the important pieces in the museums and churches of Europe. Unfortunately, they jostle each other more than is desirable: three times the amount of space would scarcely suffice to display them advantageously. At the best a collection of casts is far from giving unalloyed satisfaction to the connoisseur, and to the general public is even palpably depressing. There is no bearing up against the dull dead weight of plaster-of-paris when administered in large doses. Remembering the depth and splendour of colour in Donatello's bronze 'David,' or the soft warmth of the breathing marble in the Venus of Milo or the virgins of the Panathenaic frieze, and then coming face to face with their counterfeit presentments in opaque lifeless plaster, is a sensation more startling than agreeable. Yet for educational purposes casts are indispensable, and a collection cannot be too comprehensive. Only it is a question whether its position in a museum of original art is not anomalous—whether it does not disturb and render nugatory the impressions produced by work which has come direct from the hand of the artist. If this be so, the right place for a gallery of casts should be in an annex rather than in the museum itself.

Returning to original objects of antique art, the Gallery of Vases is a special feature of the museum, all the specimens being well seen. Not so favourable is the lighting of the collection of objects in the precious metals; among these the Hildesheim treasure makes an imposing display. The too frequent suggestion of overcrowding again occurs in the room devoted to small terra-cottas and bronzes. Egyptologists are perfectly well acquainted with the contents of the department created by the late Dr. Lepsius, and students of numismatics with the cabinet which is now under the direction of Dr. von Sallet. The Print Room has also a well-deserved reputation, the same department having the charge of miniatures and drawings. Of the latter, if not numerous, there are some of exceptional artistic value. Rembrandt's silver point of Saskia reveals an unexpected capacity in the master for the delineation of refined, almost ideal beauty of form and expression, which one associates with the art of the Florentine *quattrocentisti* rather than with that of Holland of the seventeenth century. Another important Dutch drawing is by the rare master Van der Meer, of Delft. It is a study of picturesque houses, a street scene, somewhat similar in subject to the picture in the Van Six collection at Amsterdam, and also to the one at Berlin from the Seusmond collection. Rarely is lightness of touch in the pen-and-ink lines combined with such depth and transparency in the added sepia wash. There are interesting drawings by Albert Altdorfer, a wonderful head by the younger Holbein, characteristic studies by Albert Dürer, and the lovely Raphael design for the Conestabile Madonna, with the suggestion for the Terranuova Madonna on the verso. But the post of honour in the collection will be generally conceded to the recent acquisition, the series of Dante illustrations by Botticelli, a series by a single artist that has seldom been surpassed. There are eighty-four folio sheets, containing illustrations of the whole of the 'Divina Commedia,' with the exception of the first seven cantos of the 'Inferno' and the concluding cantos of the 'Paradiso.' The earlier sheets were doubtless used for the illustration of the 1481 edition of Dante, and this may have something to do with

their disappearance from the present codex. A clue to the history of the drawings is to be found in the life of Botticelli by an anonymous author, of which the MS. is in the National Library at Florence. It is there stated that he was commissioned by Lorenzo di Piero Francesco de' Medici to make illustrations on parchment for Dante's poem. Lorenzo died in 1503, therefore it is probable the drawings were produced between 1481 and that date. Vasari mentions that Botticelli became a *piagnone*, abandoned all work, and finally became dependent on the charity of Lorenzo de' Medici. When Botticelli joined the party of Savonarola is not stated. Consulting the drawings themselves, there are few salient points offering suggestions respecting their precise date of production. One of the designs, it is true, will not fail to strike students of Italian art as being reminiscent of Leonardo da Vinci's 'Battle of the Standard.' This is the composition of the 'Clemency of Trajan,' in canto x. of the 'Purgatorio.' The mass of armed men with horses in violent action is a conception that might even have come from Leonardo's own hand. The cartoon of the 'Battle of the Standard' was executed 1503-1505, therefore it is more probable the Leonardo influence was derived from the horsemen in Da Vinci's 'Adoration of the Kings,' now in the Uffizi. One of the grandest designs that ever came from Florentine pencil is the illustration to canto xxi. of the 'Inferno,' where the giants, six mighty forms, are seen loaded with chains and standing in the pit. One is blowing a horn; another, Anteus, is placing Dante and Virgil on the ground at the bottom of the chasm, the poets also appearing in the rocky landscape above four times repeated. Here again there is a suggestion of a celebrated work, Michael Angelo's 'David'; but since the statue was not executed until 1503, one might almost venture to think that the sculptor, a *protégé* of the Medici, was not unacquainted with Botticelli's drawing. The designs generally have a singular unity of style which is Botticellian to the core. There is an endless variety of invention in the incidents of the drama. Sweet idyllic passages alternate with processions of mystic pageantry; fantastic demoniac forms hover above the damned, who writhe below in every conceivable ingenuity of torment. But, as may be imagined from the character of his paintings, the artist is at his best when portraying the scenes of the 'Paradiso.' The oft-repeated figure of Beatrice, for instance, is not inferior in grace and beauty to the creations of the 'Spring' or the angels that float round the throne in the 'Coronation of the Virgin.' Some of the designs in this part of the series have a present interest in confirming the authenticity of the 'Assumption of the Virgin' in the National Gallery as a genuine work of Botticelli. There are certain affinities that are plain and palpable, and it will require considerable ingenuity on the part of those who persistently deny the attribution to explain them away.

Apart from their artistic importance, these drawings will afford valuable material to students of the poet. The place occupied by the 'Divina Commedia' in the thought and culture of Florence is well known. The anecdote in the life of Leonardo da Vinci by the Anonimo of 1500, where the painter and certain notable men discuss a passage of Dante, reveals the constant interest the poem had for Florentines of the fifteenth century. That interest declined in the succeeding century; hence Vasari's sneers at Botticelli for commenting on as well as illustrating the 'Inferno.' Sandro's written commentary has perished, but his translation of the thought and imagery of the 'Divina Commedia' into form has given permanency to impressions and ideas that are of the highest value in attempting to realize the spirit of the poem. It would be possible to name several painters of the fourteenth century who, if they had possessed Botticelli's facility, might have rendered certain

phases of Dante's conceptions more accurately and forcibly; for occasionally, instead of the sharp decisive strokes of the poet, we find passages of the dreamy languor and vague idealism which pervade many of Sandro's productions in tempera and fresco. There is nothing in the 'Inferno' drawings approaching the tragic force of the Orvieto frescoes. Signorelli's fiery inventions naturally recur to the remembrance when considering the present series. They are, however, posterior to Botticelli's 'Inferno' designs; it is doubtful, indeed, whether more than a very remote Signorelli influence is present in the latter. Neither is the influence of Pollaiuolo more marked, although a reminiscence of his naturalistic treatment may be detected in the design of the giants referred to above. The styles of the two masters were essentially different: Botticelli's tendency was to generalize and idealize his forms, Pollaiuolo's aim was to emphasize individual types. The equality of design in the series indicates that when commenced Botticelli's style was already formed, and, however long the period over which the work was protracted, it was past the time when his manner or method of execution received more than the slightest modification. Botticelli's art ripened quickly; its variations then were only between excellence and comparative inferiority.

Some diversity of opinion exists respecting the execution of the drawings. The explanation of their technique will be found in the illustration devoted to canto xviii. of the 'Inferno.' This is the only one of the series completed in colour. Dante and Virgil appear in six places; their dresses are painted in body colour of great force and brilliance. The forms of the condemned who are floating in the pools below are outlined in ink and then washed in in transparent colour, which has been finally strengthened with hatching. Sandro has not been sparing with his orange vermillion when portraying the devils; the dolorous rocky background is indicated in washes. Thus throughout the composition the original outlines are lost, the general effect being that of a miniature, or rather a water-colour picture. There can be no doubt that it was originally intended to finish the whole series in colour, therefore in its present state we have only Botticelli's preliminary sketches. His method is obvious; it consisted in the scheme of the composition being lightly indicated in silver point, the definite form was then given in pen and ink. In one or two instances the design has not passed the first stage of silver point, in others a part only is worked out in ink. Others again have a clear and delicate line, showing the most careful attention to the form; the outline seems to have been dwelt on for the pure delight in the utmost refinement of execution. Then on turning the page the pen line will be found hurried, and even positively slovenly and weak. But the lines are evidently those of the artist, and not the additions of a later hand, as has been suggested. Every one knows how often the finest drawings of the old masters show signs of touching up—many have been seriously tampered with. In this instance, however, the apparently inferior outlining is simply the hasty sketching of Botticelli, he knowing that the form could be accurately rendered when he came to work in colour. This variety of execution is in itself in the highest degree attractive, reflecting as it does every mood and fancy of the most imaginative of painters.

An announcement that the series is in course of reproduction has already appeared in the *Athenæum*. The plates leave nothing to be desired; they are the same size as the originals, and render them, even to the faintest silver-point touches, with perfect accuracy. Dr. Lippmann deserves the thanks of all students of art and readers of Dante for the care and attention he has given to a publication which is certainly an artistic event of more than ordinary significance.

HENRY WALLIS.

THE BROUGH STONE.

The Cumberland and Westmoreland Antiquarian and Archaeological Society, Carlisle, Dec. 1, 1884.

ON behalf of the society whose name is at the head of this paper, and whose *Transactions* I edit, I wish to record a protest against the illegal removal of the Brough-under-Stainmore Greek inscription from that place to the Fitzwilliam Museum at Cambridge—illegal, for no faculty from the Consistory Court of Carlisle has been either asked for or obtained for its removal from the church of Brough. Nor, I believe, have the parishioners or vestry been consulted, as the law requires. Of all people in the world the authorities of the Fitzwilliam are the last one would have expected to set so bad an example of breaking the law. The price, 35*l.*, given for the stone will set parsons and churchwardens agog to sell off any loose curiosities that may belong to their churches, and they will plead the example of the authorities of the Fitzwilliam as an excuse for ignoring the authority of the Ordinary and of the Consistory Court. I have a painful experience of the danger such curiosities are in at the hands of dealers, Lake tourists, and American travellers. I hope it may not even now be too late for the Consistory Court of Carlisle to vindicate its authority.

But I wish to further protest against its removal, with or without a faculty, from the place where it was found, and where it was in no danger. This society was willing to pay all the expenses of fixing it in a suitable position, and of protecting it against weather and other injurious agencies. We have already spent a considerable sum over the stone; we paid for having casts made of it in both type-metal and plaster, which we gave away freely to the British Museum, Society of Antiquaries of London, Society of Antiquaries of Scotland, the museums at Copenhagen, Carlisle, Kendal, &c. We paid for the woodblock of it in Prof. Stephens's great work, and we feel surprised to learn first from your columns that it has been spirited away from its natural abiding place—illegally spirited away.

RICHARD S. FERGUSON, F.S.A.

P.S.—Removal, of course, is not in all cases to be objected to. I lately removed from Stanwix to the Carlisle Museum the horsing block mentioned by Hutton, in his 'Tour along the Roman Wall,' as having on it the figure of a Roman bagpiper. I did so with great reluctance; but its surroundings had come to be unsuitable. The stone itself was overthrown and used to support a water-butt.

THE HOUSE OF COMMONS IN 1793.

Athenæum Club, Dec. 2, 1884.

A REMARKABLE picture illustrative of our parliamentary history at the close of the last century has recently been discovered at Vienna. It represents the interior of the British House of Commons in the year 1793, and contains about a hundred portraits, with William Pitt addressing the House, Speaker Addington in the chair, and Fox, Sheridan, and Erskine on the Opposition benches. Anton Hickel, the painter, was a well-known artist, a native of Bohemia who studied in Vienna, after which he established himself in Paris, and was in great favour with Queen Marie Antoinette and the French nobility. When the Revolution broke out he removed to England, and in 1793 commenced this painting, which occupied him two years. Nagler tells us that he refused a considerable sum for it, and quitted England, taking the picture with him to Hamburg, where he died in 1798. Hickel was a mellow colourist and a correct draughtsman; moreover, he placed his figures in characteristic attitudes. These qualities are observable in his picture of the House of Commons; but, unfortunately, the uniform method of dressing the hair after wig fashion, where powder destroyed all distinctions of colour, and the custom of entirely shaving the face, lessen the readiness of distinguishing one person from another. The features also in Hickel's painting have not that strong contrast

of light and shade upon them which Sir George Hayter adopted in his picture of the same assemblage, taken from the same point of view, forty years later. Nevertheless, the central group of statesmen round Speaker Addington is much more powerful than the one round Speaker Manners-Sutton. The figure of Pitt, attired in a blue coat and knee-breeches, gilt buttons, and white waistcoat, is dignified and implies eloquence. He raises his right arm with a somewhat deprecatory gesture, and his powdered hair gives a strongly florid tone to the complexion. Fox, distinguishable at once by his very bushy dark eyebrows, wears a revolutionary black hat very much pressed down over the forehead.

It is not yet ascertained whether the artist prepared any key to the portraits in this highly interesting collection. The very existence of the picture was scarcely known till inquiries had been instituted in consequence of a mention made of it in Nagler's 'Künstler Lexicon.'

Photographs from the original picture have recently been presented by Colonel the Hon. Everard Primrose to the National Portrait Gallery, where they will be placed for public view in close relationship to the large picture by Sir George Hayter. It is curious to observe how little change was made in the appearance of the House from the period of Sir Robert Walpole and Speaker Onslow to the reign of William IV., 1834, when the building was totally destroyed by fire. The picture by Hogarth and Thornhill belonging to Lord Onslow will occur to the mind of most persons acquainted with the subject, and also an engraving by W. J. White from a drawing by Gravelot in 1741-2, published in Smith's 'Westminster,' p. 150, where Walpole and Onslow again appear. Even in the remoter time under the Commonwealth, as seen on the Great Seal of 1651, where Cromwell appears addressing the House bareheaded, we find the Speaker's chair and the clerks at the table arranged in the same manner. The Commonwealth assembly is repeated with ample details in the portrait of Richard Keeble by Walker, in the Speaker's collection at his official residence in Westminster.

Further investigation as to the persons represented will elicit more facts, but it seems probable that the point of time chosen in Hickel's picture is that of the debate which ensued upon the delivery of the royal message informing the House that the king had determined to augment his forces in the probability of an impending rupture with France. On the 1st of February Pitt moved an address in reply, to assure his Majesty of the cordial support of the nation. Lord Beauchamp seconded the address. This view is strengthened by the circumstances under which the painter was compelled to quit Paris. Besides the persons already named, it is easy to recognize Richard Lord Mornington, Pepper Arden, Mitford, Wilberforce, Burke, Canning, and Windham.

An interesting little picture, attributed to Gainsborough, representing Fox addressing the House of Commons during the ministry of Lord North, was contributed by Col. Claud Alexander, M.P., to the Winter Exhibition at Burlington House in 1881. GEORGE SCHARF.

SALE.

MESSRS. CHAPMAN & SON sold at Edinburgh, on November 19th, 20th, and 21st, the following coins:—Charles I., Carlisle Three-Shilling Piece, 10l. 2s. 6d.; Pattern Sovereign, Snelling's 'Pattern Coins,' pl. vi. 2, 10l. 10s. Commonwealth, Blondeau's Pattern Half-Crown, "In the third year of freedom by Gods blessing restored, 1651," 19l. 8s. 6d. Charles II., Half-Crown, 1663, 11l.; Half-Crown, 1681, 10l. 5s.; Shilling, 1684, large head, 10l. 5s.; Pattern Sovereign in silver, by Simon, Snelling, pl. vi. 16, 13l. 13s. James II., Gun-Money Crown, proof in silver, 10l. William III., Shilling, 1699, 10l. 10s. George I., Pattern Half-Crown, 1715, 15l. 15s. George III., Pattern, probably Half-Sovereign,

by T. Wyon, 18-16, 10l.; Pattern Crown, by Piatrucci, 1818, 20l. 9s. 6d. George IV., White-eave's Pattern Crown, with necktie and collar, 19l. 19s.; Proof of Shilling, 1820, never issued for circulation, 12l. William IV., Pattern Crown, "Gulielmus III.," 1834, 18l. 10s. Victoria, Pattern Crown, the Gothic, 1846, 12l. 5s. James VI., Forty-Shilling Piece, 1582, 19l. 19s.

FINE-ART Gossip.

EVERYBODY will be glad to learn that the forthcoming Winter Exhibition of the Royal Academy will not fail for want of a fair proportion of the prodigious wealth of our private galleries. Among the most remarkable examples we expect to see is Mabuse's great picture from Castle Howard, 'The Adoration of the Kings,' which has not been seen by the public since the Manchester Exhibition of 1857. It was at the British Institution in 1851. We described it at length in "The Private Collections of England," No. XXVII. (*Athen.* No. 2553). Lord Lothian has consented to lend pictures of great importance from Newbattle; the Duke of Marlborough's Gainsboroughs will come from Blenheim, with a certain number of capital examples of that artist from other collections.

MESSRS. CHRISTIE, MANSON & WOODS sell on Friday of this week, and after, the ancient and modern drawings and pictures collected by the late Mr. William Russell, one of the trustees of the National Gallery. The drawings, all of which are not to be offered for sale, include works by Edridge, Sir F. Burton, and Mr. E. Burne Jones. Among the pictures are productions of Havell, Harlow, Etty, MacIise, Mulready, J. Ward, Wright, R. Wilson, Wilkie, Romney, Stothard (15), Raeburn's portrait of Scott, and Blake (17). To-day (Saturday) will be sold studies by Fyt, Cuyp, L. Van Leyden, Rubens, Van Dyck, Pontormo, Del Sarto, Owen, Romney, Reynolds, Raeburn, various examples of the early Italian schools, and some studies. On Monday next the porcelain collected by the deceased *dilettante* will be dispersed. It includes old Bow, Chelsea, Dresden, Majolica, and other wares. Decorative furniture, a large number of canes and walking-sticks, and some antique sculptures are additional.

PREPARATORY to the approaching structural alterations in the National Gallery the Turner pictures have been removed from Room VI. and hung in Rooms I. and IV. This has necessitated a general rearrangement of the pictures of the British School, and the temporary hanging of several works of that class in two rooms in the basement of the Gallery which receive a very good light from the front windows. As there is no notice to the public of these rooms being open, they are liable to be neglected.

It is hoped that one of the first acts of the new President of the United States will be to propose to Congress the repeal of the law which imposes a duty of thirty-three per cent. on works of art entering and leaving the Union.

ROSSETTI'S 'Venus Verticordia' has been lent by the executors of the late Mr. Mitchell to the authorities of the Manchester Corporation Art Galleries, and now, looking magnificently original and beautiful, hangs on a screen in the current exhibition.

SOME excavations made on the 24th of November at Alresford, near Colchester, resulted in the discovery of a Roman villa, on an eminence overlooking the mouth of the Colne. Tessellated pavements have been already laid bare extending over a length of some 300 feet, and several cinerary urns and other remains have been found at the same time. The absence hitherto of Roman remains to the east of Colchester makes this discovery of special interest.

We regret to announce the death on Tuesday night last, at Kensington, where he lived, of Mr. John Adam Houston. Although of Scottish descent, he was born in Wales in 1802. Educated

in art at the Trustees' Academy, Edinburgh, he began to exhibit pictures in that city when very young. For a time he continued his studies in Germany and Paris. Between 1840 and 1858, although occasionally in London, he was settled in Edinburgh, where he was elected an Associate of the Scottish Academy in 1842, a full member three years later. His first appearance in London was at Suffolk Street in 1840, with 'A Windmill near Paris'; 'The Story Book' followed in the same gallery in 1841. A numerous series of pictures of his at the Royal Academy was begun in 1841 by 'The Prisoner: an Incident of the Time of William and Mary,' and continued with few breaks till 'The Banner of the Guild' appeared in 1877. He was a frequent contributor to the British Institution from 1844, when 'Scene from the Ballad of the Eve of St. John' was before the public. His best known works are 'An Incident of the Crusades,' 'The Jew Curiosity Dealer,' 'The Secreting of the Regalia of Scotland,' 'A Border Raid,' 'Roslyn Glen,' 'Sunday in the Highlands,' 'What's o'Clock?' 'Prospero and Miranda,' 'The Foragers,' 'Early Sorrow,' 'The Captured Banner,' 'Faithful unto Death,' 'A Sad Story,' 'Fugitives from Culloden,' and 'After the Foray.' More than one of these pictures have been engraved. Possessed of considerable power in dramatizing his subjects, the general character of which is indicated by the above list, Mr. Houston attained — we presume in Edinburgh — a certain felicitous manner in dealing with light and shade and tact with regard to colour and chiaroscuro, which gave force to his designs, and ensured picturesque effects which were striking and valuable. His colouring was bright and harmonious. His canvases are generally of moderate dimensions. He was elected an Associate of the Institute of Painters in Water Colours in 1874, a full member in 1879, and generally contributed to the gatherings of the society. He was occasionally represented at the Dudley Gallery.

THE Rev. W. F. Creeny's work on foreign brasses will be in the hands of the subscribers in a few days. The promises of the prospectus have been a great deal more than fulfilled — instead of being in a quarto form it is printed in folio, and instead of fifty there are to be eighty illustrations. It is hardly possible that the editor should not, like other enthusiasts, be a heavy loser by his venture. There is such a thing as doing your work too well.

It is reported, on that which is, we fear, undeniable authority, that the managers of Westminster School, whose destructive proclivities have already removed so many ancient relics and marks of the history of the Abbey surroundings, intend to destroy the fifteenth century archway leading out of Dean's Yard and under the house of the late Canon Jennings, at whose death the property, formerly belonging to the Chapter of the Abbey, fell to the School. The beautiful vaulting of this archway is now the only untouched medieval work to be seen in Dean's Yard. It is in an unusually good state of preservation, and ought not to be abolished, even to make room for pseudo-Gothic domestic architecture.

NOTICING the Tenierses from Blenheim last week, we should have said that Mr. Davies has removed from Pall Mall to 147, New Bond Street, and that the pictures are at the latter address.

We were right after all, and the *Courier de l'Art* was wrong, about the Basilewsky Collection. It has been bought by the Russian Government.

MR. E. LONG's pictures which we mentioned last week will not be exhibited in New Bond Street till February or March next.

In the gallery of the Society of British Artists may be seen more than 750 works of all kinds, including contributions of various degrees of merit and demerit, the productions of MM. de

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Breanski, J. Hayllar, L. Rayner, E. Holliday, W. Gale, C. W. Wyllie, W. L. Wyllie, J. Aumonier, Wilfred Ball, and others too numerous for mention. Among the exceptional pieces are two by Mr. Whistler, who has lately become a "British Artist" in an official sense. One is the highly characteristic 'Arrangement in Black No. 2, Portrait of Mrs. L. Huth' (No. 299), a whole-length, life-size figure, a very effective illustration of the art of combining varieties of a single tint with such delicacy as to produce a subtle harmony of tone and colour. It is not a new painting. Mr. Whistler's other production is in water colours, and called, fairly enough, 'A Little Red Note' (644). Sir R. Collier has sent a creditable contribution in 'The Stream of the Reichenbach' (353). Sir John Gilbert's 'Baggage Wagon' (256) will be recognized as his work for all time. Among the water-colour drawings are a few neat and intelligent examples. Miss Hopkins's study of detail called 'Odd Volumes' (719) deserves more than the usual amount of attention.

NEARLY 8,000 persons visited the Manchester Art Gallery free on Sunday last, despite a heavy snowstorm.

THE death is announced of Mr. John Edward Freeman, a well-known painter from the United States, long resident in Rome. He published 'A Portfolio of Italian Sketches.' He died at Rome on the 21st ult. in his seventy-sixth year.

THE Royal Museum at Berlin has acquired for 1,250,000 fr. the famous portrait of Holzscherer by Albert Dürer, which was lately exhibited at Nuremberg in the Germanic Museum, to which it had been lent by the descendants of Holzscherer. It was painted in 1526, and engraved by F. Wagner in 1843. It is a superb example in nearly perfect condition—a comparatively small work.

H. W. writes:—

"Some interesting ruins have within the last few days been brought to light in Capri, on the site of what was probably one of the magnificent palaces of the Augustus-Tiberian period. It appears that countrymen were digging out olive trees when they came on a beautiful marble pavement, evidently belonging to a large room. On the side is another room, of a mosaic flooring so common in the remains of old Roman buildings. There are indications of compartments, showing that much more remains underground which might be brought to light if the work of excavation was carried on—a work which the proprietors are not likely to continue, as it would involve the destruction of a fine olive plantation. The walls are broken down nearly to the foundation; but on those parts which remain are rich frescoes so encrusted with the soil that it is difficult to describe them. The pavement of the principal room is of the richest marble, here known as Africano, and intermingled with the *diabro* are fragments of marble, brickwork, and iron. Lying at the foot of a mountain called the Tuoro Grande, on the summit of which is the old telegraph station, the ruins have brought down a vast quantity of earth, which has covered up for centuries what is called by archaeologists the Second Villa Augustus-Tiberiana. This, however, was mere conjecture, which has received some confirmation from the recent discoveries. A magnificent road, built on arches, the ruins of which still remain, led to it, and is yet visible, and there are signs of its having been abundantly supplied with water by an aqueduct. The local collectors of the remains of Roman art have been in a state of great excitement, anxious to acquire the beautiful pavement; but information of the discovery was sent off to the Conservators of Antiquities at Naples, and the spot has been covered up with two or three feet depth of earth until the decision of the proper authorities arrives. The site of the ruins is near the Tragara, overlooking the Bay of Salerno, and one of the most beautiful spots on the island."

MUSIC

THE WEEK.

CRYSTAL PALACE.—Saturday Concerts.

PRINCE'S HALL.—Mdlle. Kleeberg's Recital.

THE Crystal Palace Concert last Saturday may be dismissed with a few lines. The performance commenced with Schumann's

e flat or 'Rhenish' Symphony, which received a magnificent interpretation. A new pianist, Herr Fritz Blumer, made a somewhat unwise selection for his first appearance. M. Saint-Saëns's so-called Concerto in *c minor* is not a concerto at all, unless the term has been misapplied by all the great masters. The work has no pretensions to formal accuracy, and the only quality needed in its execution is manipulative skill. Of this Herr Blumer evidently possesses abundance. He plays with remarkable physical power and unfailing correctness, and the impression he created was, so far as it went, wholly favourable. A proper assessment of his claims to rank as an artist cannot, however, be made until he is heard in some important classical work. The novelty of the day was placed at the end of the programme—a course universally condemned, but persisted in for some occult reason. It consisted of a selection of five movements from Herr Rubinstein's elaborate *ballet d'action* 'The Grape.' In the second scene of this the guardian spirits of the wines of various countries rise and execute choregraphic feats, the music written for each dance exhibiting, according to Mr. Manns, the composer's "mastership in musical nationalization." For the reason stated above we are unable to offer any opinion on the point. Mr. Maas was the vocalist, his selections being Gounod's hackneyed 'Salve Dimora' and the *scena* of M. Massenet, 'Apollo's Invocation,' which was produced at the recent Norwich Festival.

The highly favourable impression made by the French pianist Mdlle. Clotilde Kleeberg at recent performances was more than confirmed at her recital on Wednesday afternoon, while the crowded state of the hall proved that the public is fully alive to her merit as an executant. Indeed, it may fairly be said that no other pianist who has recently appeared has evinced equal excellence in all the various schools of pianoforte composition. Although the programme of Wednesday contained no novelties, it was fairly representative of the pianist's art, and it is paying Mdlle. Kleeberg no ordinary compliment to say that she played all the items almost equally well. Two of Bach's Forty-eight Preludes and Fugues and Handel's Suite in *c minor* were rendered with perfect neatness, and with a refreshing freedom from the affectations and alterations of the text which some pianists think necessary in the interpretation of archaic music. It is possible to imagine a more powerful and impassioned rendering of Beethoven's 'Waldstein' Sonata, but in all other respects Mdlle. Kleeberg's playing of this masterpiece left nothing to desire. Her delicate and sympathetic touch and charm of style were prominently displayed in various minor items by Raff, Moszkowski, Liszt, Schumann, Mendelssohn, and Chopin, and the recital was, therefore, a gratifying success.

Musical Gossip.

MR. DANNREUTHER's programme on Tuesday commenced with a Trio in *d minor*, by H. von Herzogenberg, Op. 36. The composer is conductor of the Bach Gesellschaft in Leipzig, and he evidently writes to some extent under the influence of Brahms. There is little, if any, individuality in his trio, but it is well put together, especially the first movement, which is con-

structed mainly on the opening two-bar figure. Except at Mr. Dannreuther's performances the music of Herzogenberg has not been heard in London, so far as we are aware. The rest of the instrumental programme does not call for remark, but the vocal selections were interesting. The 'Weihnachtslieder' of Peter Cornelius, Op. 8, would have been more effective if they had been taken by a soprano and tenor voice alternately. Notwithstanding the excellent singing of Miss Anna Williams, a feeling of monotony could not be avoided. Two very fanciful duets by Mr. Dannreuther, in which Mr. Bernard Lane assisted, form part of a series recently published, of which we hope to give some notice shortly.

THE annual performance of the 'Messiah' given by the Royal Society of Musicians took place in St. James's Hall yesterday (Friday) week. In the absence of Miss Clara Samuël through illness, the whole of the soprano solos were taken by Miss Thudichum, who sang extremely well, though her manner was somewhat cold and unsympathetic. The other principal vocalists were Miss McKenzie, Madame Enriquez, Mr. Kenningham, Mr. Cummings, Mr. Brereton, Mr. Thorndike, and Signor Foli. There were many important slips in the choruses, due to the want of a proper understanding between the choir and the conductor, Mr. Otto Goldschmidt. Such shortcomings are, we suppose, inevitable in a "scratch" performance even of a familiar work.

THE concerts of Scottish music given at St. James's Hall, the Prince's Hall, and Covent Garden Theatre on Saturday last, and at the Albert Hall on Monday, scarcely need more than formal record in this place. On the first-named occasion, however, the singing of the Glasgow select choir under Mr. James Allan was, as usual, a feature of interest. The perfect unity of style and expression which characterizes the performances of this body in selections from the rich stores of Northern folk-music, whether pathetic or humorous, has a charm which, in its way, is very winning.

AN interesting concert of chamber music was given by Mr. A. Burnett and Mr. Ridley Prentice at the Steinway Hall last Saturday evening. The programme included a Pianoforte Quartet in *a minor* (MS.) by Miss Rosalind Frances Ellicott, containing some excellent and musically writing; Sir G. A. Macfarren's Quintet in *c minor*; Beethoven's Serenade Trio in *c*, Op. 8; and Schubert's Rondo in *b minor* for piano and violin, Op. 70. The concert-givers were assisted by Messrs. E. Roberts, Whitehouse, and White, and Miss Hilda Wilson.

SCHUMANN's 'Papillons,' Op. 2, were performed for the first time at the Popular Concerts last Saturday, Mr. Charles Halle being the executant. The programme included Mr. Mackenzie's Pianoforte Quartet in *e flat*, the work which first drew the attention of musicians to its gifted composer nearly ten years ago, and Beethoven's Quartet in *f*, Op. 59, No. 1. The selection on Monday was less attractive. It comprised Beethoven's Quartet in *d*, Op. 18, No. 3; Mozart's duet in *c* for violin and viola; and Brahms's Piano Quartet in *c minor*, Op. 25. Some pieces by Chopin were rendered by Miss Zimmermann in her customary neat and unassuming manner. Miss L. Phillips and Madame Fassett sang some duets by Tschaiowsky and Rubinstein.

MR. TORIAS A. MATTHAY gave a pianoforte recital at the Prince's Hall yesterday week, in which his talents were favourably exhibited both as a performer and a composer. His programme included the first four numbers of Schumann's 'Phantasiesstücke,' Op. 12; Brahms's Variations and Fugue on a Theme by Handel; the concert-giver's interesting and clever Variations on an Original Theme in *c*; and smaller pieces by Chopin, Weber, and Liszt. Mr. J. T. Hutchinson was the vocalist.

MR. COWEN's 'Scandinavian' Symphony has just been performed for the first time at Dres-

den and Sondershausen with remarkable success, the Dresden journals declaring that the symphony may be numbered among the most valuable works of modern times.

The programme of Mr. Halle's concert at the Free Trade Hall, Manchester, on Thursday evening, included Saint-Saëns's Symphony in E flat; the overtures to 'Alfonso und Estrella' (Schubert) and 'Le Pré aux Clercs' (Hérold); the scene of the Rhine-Daughters from Wagner's 'Götterdämmerung'; and Beethoven's Concerto in C minor, played by Mr. Halle.

MESSRS. STANLEY LUCAS, WEBER & Co. have just published a little pamphlet entitled 'Richard Wagner: Personal Recollections,' by August Lesimple, translated from the German by Carl Armbruster. Though adding nothing material to our previous knowledge of the great composer's personality, the brochure is pleasantly written and will be found interesting.

The thirty-fourth performance by the Musical Artists' Society of new compositions will be given this evening in Willis's Rooms. The most important works to be produced are a Pianoforte Trio, by Mr. Farley Newman; a Quartet for strings, by Mr. Aguilar; and a Pianoforte Quartet, by Mr. Marshall Hall Bell.

MESSRS. RITT AND GAILHARD have been appointed joint directors of the Grand Opéra, Paris, as successors to the late M. Vaucorbeil.

DRAMA

THE WEEK.

AVENUE.—'Lilies; or, Hearts and Actresses,' a "What you will" in Three Acts. By H. Paulton.
PRINCE'S.—'A Fireside Hamlet,' "a Tragic Farce." by J. Comyns Carr.
GAIETY.—'Very Little Hamlet,' a Burlesque. By W. Yardley.

PRINCE'S HALL.—'In a Balcony.' By Robert Browning.

MR. PAULTON'S reputation as a comic lecturer, acquired principally in private life and in the miscellaneous entertainments given on the occasion of a benefit, has eclipsed his fame as an actor. With a seriousness the effect of which is highly diverting, Mr. Paulton in his lectures puts forward in mock scientific phraseology monstrous and diverting propositions, and supports them by mock fallacies no less whimsical than the original statement. Emboldened by the success of these exhibitions, Mr. Paulton, in a piece called 'Lilies; or, Hearts and Actresses,' has sought to assign one of his monologues a species of dramatic framework and background. In this attempt he is unsuccessful. Without supplying any slightest interest of its own, the fable, or whatever it may be called, detracts from the enjoyment of Mr. Paulton's method. As a professor of elocution who undertakes to prepare for the stage aristocratic candidates for histrionic honours Mr. Paulton is diverting. So soon as he quits the stage, however, the poverty of the whole is apparent. The first act may claim to be one of the dullest ever seen.

The popularity of the Shakspearean revival at the Princess's has led to the production, within three days of each other, of two travesties of 'Hamlet.' Utterly unlike in most respects, the pieces of Mr. Comyns Carr and Mr. Yardley have one thing in common—both begin better than they end. Mr. Carr has, indeed, succeeded in originating a thoroughly comic character. Once obtained, however, he has proved a species of Frankenstein, and the author has been unable to get rid of him. A Radical baker, whose intellect a visit to the Princess's has thrown off its balance, finds in the over-

throw of the House of Lords a duty thrust upon him by fate. Like Hamlet he bends beneath his responsibilities, and like him he bewilders the woman of his choice by dissertations and arraignment outside her ken. A ludicrous effect is obtained when, with the vulgarest cockney accent and with comic perversion of the text, the self-constituted Hamlet addresses to his betrothed fragments of the counsels of his prototype to Ophelia. Unfortunately Mr. Carr, having got his hero into this situation, cannot get him out again. He has no *deus ex machina*, and as he has to provide a happy termination, he does it by the simple process of allowing his hero to cure himself. A termination more effective than this might, with a little reflection, surely be obtained. If not, it would be better to carry out the original idea, and let the piece end as it began, as a mock tragedy.

'Very Little Hamlet' at the Gaiety is a piece over which people laugh or grow weary according to their idiosyncrasies, but with which criticism is in no way concerned.

Though to some extent an amateur experiment, the production at Prince's Hall, under the direction of the Browning Society, of 'In a Balcony' has interest enough to justify a brief mention. Constance was finely rendered by Miss Alma Murray; the Queen was given hurriedly and in amateur fashion, but with some indications of power, by Miss Nora Gerstenberg; and Mr. Beck was almost acceptable as Norbert. The entertainment was received with marked favour, and the more powerful speeches produced a fairly strong impression. Very far from conclusive is the experiment as to the fitness of Mr. Browning's dramatic works to attract the modern playgoer. A specially educated public, bent on doing honour to a living man, regards his works in a very different light from the average spectator. That a performance of 'The Blot on the Scutcheon' such as the Society meditates might, even on a more ambitious scale, be made temporarily attractive and remunerative is, however, the conclusion to be drawn from the fact that a piece so devoid of action or incident as 'In a Balcony' was able by sheer power of language to hold a numerous public.

Dramatic Gossip.

It seems probable that for 'The School for Scandal,' in which, as we announced, Mrs. Langtry proposed to open at the Prince's Theatre, a version by Messrs. Comyns Carr and Stephenson of 'La Princesse Georges' of M. Alexandre Dumas will be substituted.

A SERIES of morning performances of the lightest class of entertainment commenced on Wednesday at the Court Theatre with the representation of 'Cox and Box' and 'My Milliner's Bill.'

A BALLET produced under the title of 'The Swans' at the Alhambra is founded upon the mediæval legend of the Swan Maidens.

'LE VOYAGE AU CAUCASE,' a three-act comedy of MM. Emile Blavet and Fabrice Carré, produced at the Théâtre de la Renaissance, deals amusingly with the perplexities of a retired merchant who publishes as his own an account of travels which has come into his hand as part of the stock of a deceased creditor.

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